

The Cathedral Age



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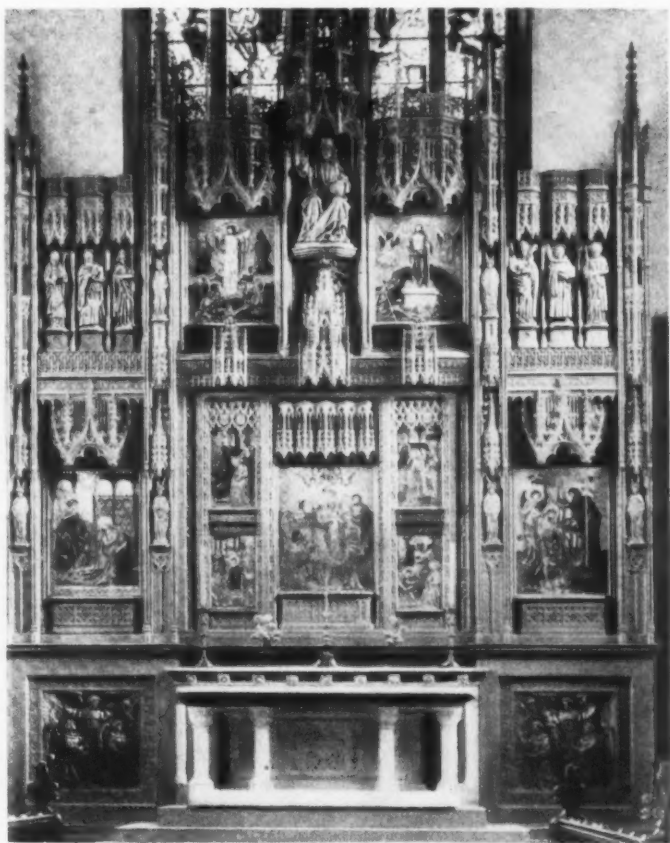
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The Bishop Harding Memorial

At The Foot Of The Cross
Illustrated

"So David Prepared Abundantly"

Easter 1926



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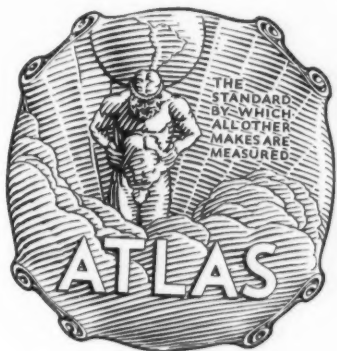
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The Cathedral Age

VOLUME I

Easter, 1926

NUMBER 5

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RIGHT REVEREND ALFRED HARDING, D. D.
Second Bishop of Washington

The Cathedral Age

Easter, 1926



THE BISHOP HARDING MEMORIAL

*By the VERY REVEREND G. C. F. BRATENAILL, D. D.
Dean of Washington*

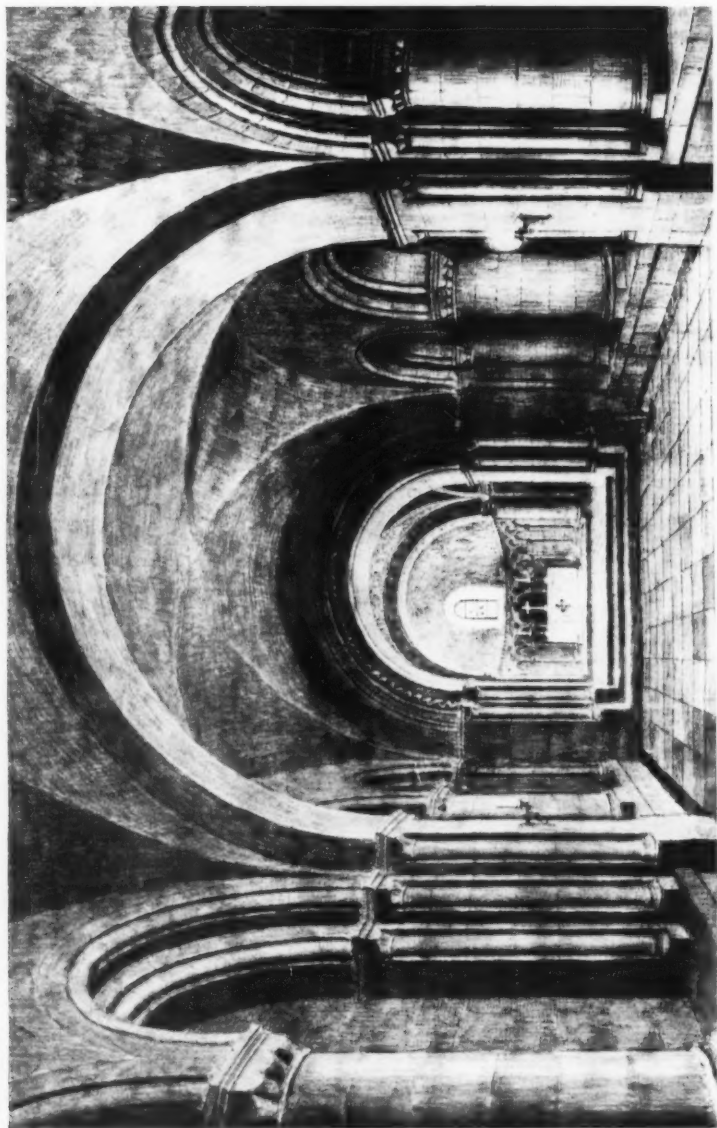
CRYPT passages connecting the Bethlehem Chapel with the Chapel of the Resurrection have recently been completed. Low-vaulted, with suggestive irregularities of vista, these passages are mystic and prayerful. They lead the Christian pilgrim from a contemplation of the miracle of the Incarnation to a contemplation of the miracle of life eternal. And they are in themselves beautifully symbolic of the path of devotion trod by the two saints who are remembered in the chapels which the passages unite.

A cathedral is a chapter in God's history; in it "periods are reckoned not by the deeds of emperors and kings but by the lives of saints." Even mediaeval cathedrals, built when the world was noisy with conquest, in their stained glass chronicles placed "conquerors . . . in the humblest of attitudes; tiny figures smaller than children, they kneel at the feet of the saints." So today Washington Cathedral writes history

with a Christian pen and measures an era by the span of a saintly life.

In the Bethlehem Chapel is recorded the militant and triumphant faith of a great Churchman, Henry Yates Satterlee, first Bishop of Washington. And now in the Chapel of the Resurrection there will be remembered another soldier of the Cross in Christ's continuing crusade—Alfred Harding, second Bishop of Washington.

The Washington Diocesan Convention united with the Cathedral Chapter in selecting an appropriate memorial for Bishop Harding. It was felt that the memorial should take visible form in the cathedral which he had loved so well and to which he had given himself so unstintingly both before and after he became Bishop of the Diocese. And as plans for a chapel in the crypt of the South Transept were under way at the time of his death, it seemed peculiarly fitting that such a chapel, born of his selfless labor, should bear the



Architects' Drawing, by Frohman, Robb & Little, of the Chapel of the Resurrection which will be dedicated as a loving memorial to Bishop Harding. It is believed to be the first structure of this Norman type of architecture to be erected since the Eleventh Century.

THE BISHOP HARDING MEMORIAL

print of his memory. There could be no more beautiful monument to his devotional life than this Holy Place, set apart for worship and the two Sacraments which Christ ordained.

The architecture of the Chapel of the Resurrection is Norman and it is believed to be the first structure of this type to be erected since the eleventh century. The massive piers and arches are of limestone. The intervening spaces and the ceiling are of masonry to be covered in due time with mural paintings illustrative of scenes connected with the Resurrection. The massiveness of the architectural features of the Chapel will speak for the strength of the Church's belief in the Resurrection; the colourful splendor of the walls will triumphantly typify Christ's victory over death.

One who loved and understood the "reasoned simplicity" of Norman art has said that it appeals most to "men and women who have lived long and are tired—who want rest—who are done with the aspirations and ambitions"; that such men and women "feel this repose and self restraint as they feel nothing else. The quiet strength of these curved lines, the solid support of these heavy columns, the moderate proportions, even the modified lights, the absence of display, of effort, of self-consciousness, satisfy them as no other art does. They came back to it to rest, after a long circle of pilgrimage."

If this be a meaning and an appeal of the Norman builder's art, could there be found a more fitting architectural expression of Alfred Harding's spirit, the very essence of which was a sweet simplicity and which knew no ambition save the desire to serve.

The Chapel is structurally complete. At the southwest corner of the Chancel arch a vault has been prepared for the reception of the

body of Bishop Harding (which now rests temporarily in the Bethlehem Chapel) and that of Justine Prindle, his wife. Here will be placed a beautiful sarcophagus, designs for which are now being prepared by Mr. W. D. Caroe of Canterbury, England, who designed and executed the tomb of Bishop Satterlee, which stands in the ambulatory of the Bethlehem Chapel.

The furnishings of the Chapel of the Resurrection are yet to be provided. These will include the Altar, the Altar Cross, the Candlesticks, the Altar hangings, the Chancel rail, the Clergy and Choir Stalls, the Lectern, the Organ, the lighting fixtures and the seats. At the last Diocesan Convention action was taken to give the friends of Bishop Harding in the various Parishes of the Diocese an opportunity during the coming year to make an offering for furnishing the Chapel to the glory of God and as a witness to the abiding love in which Bishop Harding's memory is held.

This love deepens with the years; his friends actually multiply although he has been physically separated from us. Such a miracle of love sometimes happens when a gentle saint has passed along the crowded roadway of life and has disappeared over the hill. Those faltering ones whom he has helped along the way, the weak and sick whom he has comforted, the blinded souls, straying from the highroad, whom he has guided back onto the path—few of them know until he has gone ahead how much he meant to them. When they begin to realize their loss, they speak among themselves of his gentleness, of his selflessness, of his untiring helpfulness. Others hear them speak and the record of his love for his fellows is an inspiring tale that strengthens men who never saw him. Because he has passed along the way, uncounted pilgrims find it easier to carry their burdens up the

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hill. And thus his friends literally increase after he has gone.

It is strange—and it is strangely beautiful, too—how gentleness survives long after aggressiveness is forgotten; how simplicity lives when ostentation is buried in an unmarked grave. In the clamorous noonday one cannot hear the sweet music of the spheres; in the glare of the sun one cannot see the stars which are all the while taking their steady course. But presently the evening falls and the passion of sunset dies in the west. Then in the quiet of twilight, the evening star is visible. Almost it can be heard, a faint, silvery note. And as the night comes and the darkness deepens, one after another the stars take their places in the Heavens and their beauty comforts the earth.

It is thus with gentle spirits. In the clamor of the day they are not heard; men's eyes, dazzled by the glare of the world, cannot always see them. But every day draws to its close and every epoch passes into the twilight of history. Then, like the stars, the gentle, sweet spirits slip quietly into the heaven of remembrance and shine with increasing brightness. The night of death is lighted by their immortality.

Astronomers tell us that the rays of light which reach us from some of the distant stars began their journey to our planet in the time of the Caesars. And here again we find a parable of those lovely spirits which are not forgotten in death. Their radiance, too, travels across countless miles and unnumbered years. All the little secret acts of kindness which filled the days of Alfred Harding have touched the spirits of those whom he befriended. They in turn will be merciful to sinners and generous to the needy and their acts of kindness will inspire other men to gentleness. On and on through generations to come, his influence will make itself felt. Centuries un-

born will be a little better because he lived. The very diffidence and self-abnegation which shadowed his fame in this transitory life will be the torch that lights the pathway of remembrance now that he has gone forward into life eternal.

Hence there could be no more beautiful memorial for him than a Chapel which repeats the Christian promise of immortality. His friends will love this Chapel the more because it reminds them that—as one who knew him well said at the time of his death—"a Christian has so-journed among us." And his friends are not simply the men and women who heard his voice and touched his hand. All who love gentleness and selfless devotion and unconquerable faith, all these are his friends.

We are come upon an age that seeks short cuts to morality and easy paths to goodness. Alfred Harding followed the path that Our Lord chose, the lonely, difficult way which is both shadowed and glorified by a Cross. With a literalness seldom achieved, he gave all that he had to the poor. And he spent his life, even in the days of his fading strength, lavishly for others. Despite his high office in the Church, he did not seek the companionship of those whose worldly rewards matched his spiritual honors. His affections seemed to turn instinctively to those who were not great, as the world counts greatness. With all the duties and responsibilities of his office, with all the unceasing labor which finally stilled his great heart, he was never too engrossed to stop for a friendly word to the humblest worker in the Cathedral Close; never too busy to listen to the burdened tale of the least of his Diocesan children.

"Through such souls alone
God stooping shows suffi-
cient of His light
For us i' the dark to rise
by."

"SO DAVID PREPARED ABUNDANTLY"

By MARY BADGER WILSON

DAVID, King of Israel, was a warrior. David, sweet singer of Israel, was a poet. Because he had "made great wars" and had "shed much blood upon the earth," God would not permit him to build the Temple; but because he was a poet who offered to God the sacrifice of a "broken and a contrite heart," it was given to him to conceive the Temple. And the vision came to him after this manner:

First of all, he was troubled that his own palace should be a place of luxury and of beauty, while the House of God was bare and plain.

"Lo," he said, "I dwell in an house of cedars, but the ark of the covenant of the Lord remaineth under curtains."

With David a thought was never a cold abstraction; it was a warm, living force. (Surely the world has not known a more inspired imagination than that of the Psalmist who wove the whole, colourful story of human experience into an imperishable spiritual tapestry!) So, now, when he was troubled by the unworthiness of the curtains which shielded the ark, he made his very sense of shame a foundation upon which to build his glorious dream of a Temple which should be a worthy House of God.

Meditating upon God in the night watches, David must have built the Temple in his soul, stone upon stone. And his beloved harp, which according to a legend of the Talmud gave forth sweet sounds at midnight when the wind passed through its strings, doubtless awoke in his heart prophetic echo of the hymns of praise which choirs of priests should presently chant in the Holy Place.

Thus to David was vouchsafed the profound joy of planning the Temple, although the satisfaction of actual construction was denied him and was reserved for Solomon, the "man of rest" who chose from all the gifts of God the gift of wisdom.

Knowing that the Temple must be built by another, David nevertheless made all the preparations for construction. Because he had set his affection to the House of his God, he assured the future and the glory of the Temple. He said:

"... Solomon my son, whom alone God hath chosen, is yet young and tender, and the work is great; for the palace is not for man, but for the Lord God.

"Now I have prepared with all my might for the house of my God the gold for things to be made of gold, and the silver for things of silver, and the brass for things of brass, the iron for things of iron, and wood for things of wood; onyx stones, and stones to be set, glistening stones, and of divers colours, and all manner of precious stones, and marble stones in abundance."

And then David added, very simply and with a modest directness, the story of his personal gift:

"Moreover, because I have set my affection to the house of my God, I have of mine own proper good, of gold and silver, which I have given to the house of my God, over and above all that I have prepared for the holy house,

"Even three thousand talents of gold, of the gold of Ophir, and seven thousand talents of refined silver. . . ."



From "The Restoration of King Solomon's Temple" by John Wesley Kelchner. Helme & Corbett, Architects, New York City.
King Solomon's Temple—View from Northeast Corner

Measured in units of our own currency, David's gift of three thousand talents of gold amounted to something more than three millions of dollars* and his gift of seven thousand talents of silver was a further half million. It was a princely gift but an appropriate one, for in David's reign Israel had become a strong and a rich nation and David was one of the wealthiest men of the East.

When he had offered his gift, David appealed to all his people to follow his example:

"And who then is willing to consecrate his service this day unto the Lord?"

he asked. Whereupon, the chronicler tells us, the chief of the fathers and princes of the tribes of Israel and the captains of thousands and of hundreds, with the rulers of the king's work, offered willingly. And these leaders among the people gave of gold more than five thousand talents and of silver ten thousand talents. After which all the people gave of that which they had.

And the chronicler further tells us:

"Then the people rejoiced, for that they offered willingly, because with perfect heart they offered willingly to the Lord; and David the king also rejoiced with great joy."

*A "talent" was a weight, used in ancient times for measuring precious metals. The word itself is derived from a Greek root which signifies "balance" or "weight" and the talent was once as familiar a term of measurement as a "pound" is today. The weight varied in different nations, according to the system of weights and measures adopted. There was a Babylonian talent, a Greek talent, an Assyrian talent, a Hebrew talent and a Roman talent. Many estimates have been made of the value of the talent by which David's gift was measured and these estimates vary widely. One of the most conservative is found in the "Cambridge Companion to the Bible," published by the Cambridge University Press, 1893:

"Hence by a talent we must understand a sum of about £213." Reckoning \$4.80 of our money as the value of a pound sterling, we would by this calculation arrive at \$1,000 as the approximate equivalent of a talent. David's gift of three thousand talents of gold would thus amount to three million dollars. And as the ratio of gold to silver was then about 13.5 to 1, his gift of seven thousand talents of silver would amount to half a million.

Here, then, is the great precedent for building a Temple to God. First of all, there must be someone who has set his affections to the House of his God; someone who is able to make a princely gift and who makes it gladly. The leaders of the people will inevitably gather about such a one, to add their free offerings. And finally all the people will give willingly, each according to his means, and they will rejoice because they have their share in the building of the Temple.

But the great chorus of joy comes at the end and it must be preceded by the recitative of a willing offering.

Because of its tender beauty, the story of the widow's mite is told and re-told, and in the repetition perhaps we sometimes shift the emphasis. Do we not fall into the error of thinking that the widow's mite was an acceptable gift to God because it was a small gift, when it was clearly stated to be acceptable in that it was proportionately large? The rich man's gift is not rejected by God because the man is rich; it is only rejected when the gift itself is poor.

There seems to be a modern theory that a Temple to God must be built by the poor; that there is a peculiar merit in small gifts. How could that be true, when Scriptural authority is so definite on the point that a gift is measured not by its actual value but by the ability of the giver to give? A prince's offering may outweigh a beggar's, if the prince's gift be princely and the beggar's be only beggarly.

The Cathedral ideal of Temple building is the Christian ideal. Cathedral builders have ever conceived a church to be a city of God wherein both the privileges and the obligations of citizenship extend to all God's people—whether they be rich or poor, strong or weak, firm or faltering. The great cathedrals of the



*From "The Restoration of King Solomon's Temple" by John Wesley Kelchner.
Helme & Corbett, Architects, New York City.*

Front Elevation—King Solomon's Temple



*From "The Restoration of King Solomon's Temple" by John Wesley Kelchner.
Helms & Corbett, Architects, New York City.*

Great Porch of the Temple

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world have been democratically built in the sense that in each instance a whole community participated in the building. But they were democratically built in another sense too, namely that the strongest men in the community lifted the heaviest burdens and lifted them first. For the truest democracy is that in which the burden is adjusted to the bearer.

Henry Adams has pointed out that the cathedral at Chartres was to an extraordinary degree the "work of society." It was at Chartres, during the work of restoration which followed upon the disastrous fire of the year 1134, that the devotion of the people reached such heights that prince and peasant alike "bowed their necks to the yoke" and literally dragged stones from the quarry "even to the doors of the asylum of Christ." Of which socialized devotion Robert Du Mont wrote:

"At Chartres men began to harness themselves to carts laden with stones, wood and other things, and drag them to the site of the church, the towers of which were then a-building."

There is significance in that last phrase, "the towers of which were then a-building." The people of Chartres loved the cathedral which they beheld growing slowly into grandeur; loved it with their souls and flung themselves with a joyful enthusiasm into the work of completing it. But they could not have loved it, had they not seen it with their eyes. For it is given to few men to see a thing before it

exists, to see a thing with that eye of the spirit which we call "imagination." "The towers of which were then a-building"—the phrase is a chronicle in itself. It tells us that some person or persons must already have given the towers and before that someone must have given the nave and before that the Sanctuary.

In a later age the greater part of the Cathedral at Chartres was destroyed by another fire, and again all the people gave willingly to the almost miraculous restoration which "perfected the cathedral type of thirteenth century Gothic." In this restoration we know definitely that those who were best able to give gave of their best. We have it of record that the north porch was the gift of the royal family of France (largely the individual gift of Blanche of Castile during her regency); and that the south porch was the

gift of Pierre Mauclerc, Comte de Dreux. In addition to which, there could be appended a long list of generous offerings to Chartres, from princes, nobles and the powerful guilds of artisans.

Doubtless the enthusiasm of the people who harnessed themselves to carts and dragged stone from the quarry was heightened by their knowledge that the effort was really a concerted effort. When they consecrated their service "this day unto the Lord," they knew that already the princes and the captains of thousands and of hundreds had offered willingly; and that preceding those offerings kingly gifts



Statue of King David in Bethlehem
Chapel of
Washington Cathedral.

TRINITY CATHEDRAL, CLEVELAND, OHIO

By CORNELIA ROOT GINN

ON THE 9th day of November, 1816, Trinity Parish was founded in the house of Phineas Shepherd, one of thirteen Church families in the little new village of Cleveland. A log-cabin court house was used for services and it was there Ohio's great pioneer bishop, the fine, rugged Philander Chase, who founded and built Kenyon College in 1824, came for an Episcopal visitation in 1819. This was the first religious organization of any kind in Cleveland. In 1825 a church was built—white wood with green blinds—on the corner of St. Clair and Seneca Streets. A brave venture; for the Church was almost unknown west of the Allegheny Mountains.

Trinity Church was incorporated in 1828. A fire destroyed this building in 1854. The "Lord's Table," made of oak, about four feet long, was rescued and now forms the sacrist table in the Cathedral.

A second, much finer building of stone, was erected and consecrated in 1855, on Superior Street near Bond Street. This was taken by Bishop Leonard for his Cathedral in 1890, with the Rev. Y. P. Morgan as first Dean.

The cornerstone of the present Cathedral was laid in 1903, and the building consecrated September 24, 1907, during the term of office of Dean Charles D. Williams, the late beloved Bishop of Michigan.

The architect, Charles F. Schweinfurth, gave to the building of this great church his devoted, loving care and deep study, to the most minute carving, that it be pure in style and correct in form and use.

If the little group of loving souls who planted the Church for us and worshipped in the log house only a

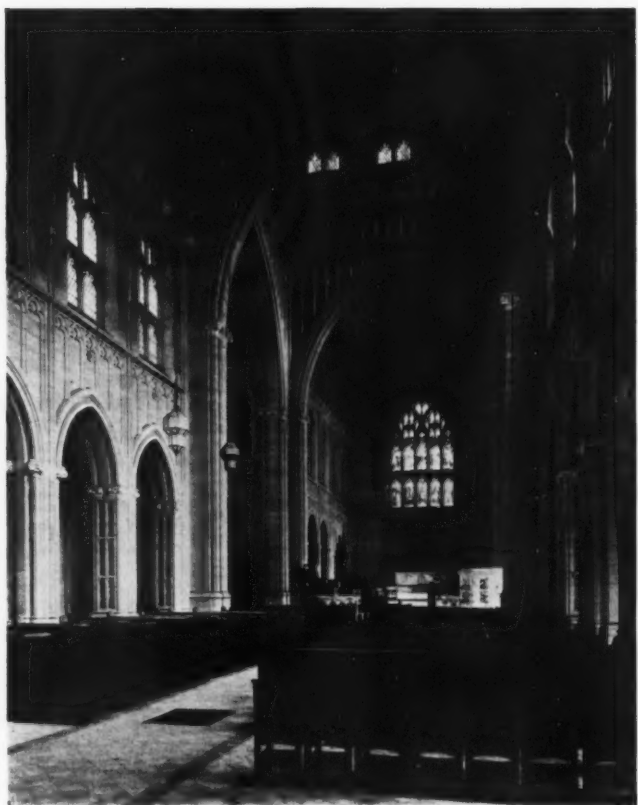
hundred years ago, could have known of this glorious building that stands in the heart of a great city, how amazed they would have been! In the beauty and splendor may we keep their spirit of fine valor and faithfulness for the progress of the Church in this Western Reserve.

Will you go with me to see this Cathedral? The whole building is designed in perpendicular gothic and built of Indiana limestone. The plan is cruciform with square central tower, the chapel at the right. The total length, within, is 163 feet; across the transepts, 107 feet. The extreme height from nave floor to top of tower, 77 feet. The facings of the walls in nave and transepts are of russet-colored brick with cut and hand-moulded limestone pillars, arches and trimmings. The choir and sanctuary are more elaborate, culminating in the beautiful Italian marble altar, and richly carved reredos 18 feet high.

All the wood of choir stalls and pews is of English oak, paneled. Let us stand at the crossing and look at the four great windows.

The window above the reredos is called the *Te Deum* window. It is filled with figures of saints and angels about the central light—the triumphant King and Redeemer enthroned. The figures, with those of the reredos, form glorious links in the golden chain of our Church's history from the Apostles to Bishop Chase. The colors are unusually rich and fine.

The South (Ecl.) window is the Nativity. The upper tracery lights are filled with adoring angels carrying instruments of music. In the center is the manger with Mary and Joseph either side. Below, in lovely dark blue and violets of evening, is



Interior view of Nave, looking toward Altar, in Trinity Cathedral. The whole edifice is designed in perpendicular Gothic. Facings of the walls in the Nave and Transepts are of russet-colored brick with cut and hand-moulded limestone pillars, arches and trimmings.

TRINITY CATHEDRAL, CLEVELAND, OHIO

the plain of Bethlehem with the shepherds. In the far distance is the "Little Town" with the star above.

The North (Eccl.) window represents the Resurrection. The central figure of Christ in the deep crimson robe is according to Isaiah's vision, "Who is this that cometh from Edom with dyed garment from Bozrah? This that is glorious in His apparel traveling in the greatness of His strength." Below is the angel at the open door of the tomb with the frightened soldiers on either side. In the outer lights are the Marys carrying the spices, and St. John and St. Peter hastening to the garden.

The West (Eccl.) window is the Ascension. The gathered Apostles: the rising figure of our Lord with angels about Him looking up to His Father but with hand stretched down still to us upon earth.

At each corner of this central place in the crossing, four massive piers hold up the square tower and from them spring in beautiful grace the lovely arches. The piers and ten columns of the nave have been erected and carved as memorials. The two either side of the sanctuary rail are in memory of former bishops of Ohio—Bishop McIlvaine and Bishop Bedell. The choir pillars commemorate former rectors and deans of the parish.

Beside us is the oaken litany desk with its carved angels of intercession. On the right is the octagonal marble pulpit.

To the left is the bronze lectern eagle on a square gothic standard with sounding board above. Three white marble steps rise to the choir and the marble rood screen base. Beyond the choir stalls, three steps lead to the bronze sanctuary rail. The altar itself stands on a platform reached by two groups of three steps. So the eyes are carried to it by a fine gradual rise from the nave.

Let us next see the baptistery, which is on the right of the south transept, by the side entrance. A great triple column symbolic of the Trinity stands at the junction of the nave and transept, surmounted on the transept side by a great angel of invitation. The capital of this column is heavily carved with various symbols as the armour of righteousness, the intertwined fish, etc. The octagonal font is the one that was in Old Trinity, now standing upon our broad marble step, "The Church's One Foundation." There is a carved oaken cover which is a reproduction of the exterior of the tower. Within the cover are inlaid ten stones from the bed of the river Jordan where Christ was baptized near the Damascus ford. They were given to Bishop Leonard by the late Bishop Satterlee of Washington.

By the font is an English glass window of Christ's baptism. At the end of the transept aisle and in like position in the opposite transept are two very interesting windows procured from Mr. Grosvenor Thomas of England and made up entirely of 15th Century English glass, comprising panels, medallions and fragments. The fragments are made into quarries, and every piece is a fine example of English glass painting of the period.

The chapel opens from this south transept opposite the baptistery. Over the altar is a very beautiful window of the Transfiguration with Moses and Elias, John, James and Peter about the brilliant figure of the Christ in priestly robes. Above the altar also is a very fine triptych by Giovanni del Biando of Florence. It was formerly owned by the Rev. Dr. Nevin, for 35 years rector of the American Church in Rome. The Madonna in the center with saints on either side. Above the chancel is a great boss, set in the ceiling beam, that came from the Cathedral of Southwark, London, carved in



Altar and Reredos in Cleveland Cathedral. "The figures in the *To Deum* window above the Altar, with those of the reredos, form glorious links in the golden chain of our Church's history from the Apostles to Bishop Chase."



Baptistry in Trinity Cathedral. Within the carved oaken cover for the octagonal font "are inlaid ten stones from the bed of the River Jordan, where Christ was baptized near the Damascus ford. They were given to Bishop Leonard by the late Bishop Sutterlee, of Washington."



Exterior view of Trinity Cathedral, Cleveland. "The whole Cathedral is a wonderful text book of symbolism, that beautiful language by which Mother Church would teach her children the truths of the faith, hiding the sacred meanings from unloving eyes."

TRINITY CATHEDRAL, CLEVELAND, OHIO

1457, and was sent to Bishop Leonard by Dr. Talbot, the Lord Bishop of Southwark, for this new Cathedral.

The marble altar and furnishings of this chapel were brought from Old Trinity, so this is truly an outgrowth of the older established parish, for within the Cathedral is still carried on the work of the parish of Trinity Church. In this chapel those who worshipped in the old church love especially to gather. Prayers are said here three times a day the year around.

Now let us enter the chancel. The sunlight is flooding through the great windows. Mr. Kraft, the organist, who has been with us since before the consecration of the building, is playing the great organ. The beauty of carving, of light and color and sound, floods the heart with joy and the realization that God, the supreme Artist, takes pleasure, too, in this!

The altar is one block of Pavenza marble 11 feet 6 inches long. I remember well the men who brought it from Italy. They traveled all the way with it, cut it and carved it and set it in its place with such reverent loving care! The top slab is of Siena marble cut with the five crosses, the faces carved with wheat and grapes. As a mensa is inset a small block of Jerusalem stone which forms the altar of the Washington Cathedral, sent to our Bishop with the stones in the Font by Bishop Satterlee. Above the altar rises the reredos of carved stone of delicate lace-like traceries over pedestals and canopies. Its richness finely accentuates the simple dignity of the altar.

There are fifty-nine statues in the niches representing saints and heroes of the Church. In the center stands a most tender figure of the Christ in simple robes. Behind Him is the Cross, but it is the loving Son of Man with outstretched hands saying "Come unto Me" who stands there

forever. On either side is the Blessed Mother and St. John.

Along the North (Ecel.) wall of the sanctuary is the sedilia, a most splendid piece of stone carving. The four panels above the seats are each divided into fifteen tile-like squares bearing a Christian symbol, no two being alike.

In speaking of these symbols I would say that the whole Cathedral is a wonderful text book, as it were, of symbolism, that beautiful language by which Mother Church would teach her children the truths of the faith, hiding the sacred meanings from unloving eyes. All forms are found in the carvings of wood or stone or bronze, in pictured windows or marble pavements. It is Dean White's custom to teach this language, that is, the true interpretation of these symbols, to the confirmation classes, using the Cathedral itself as the text book for study.

Beneath the high altar in the crypt is a mortuary chapel where lies the body of Sarah Louise Leonard, the beloved wife of Bishop Leonard.

The Bishop's throne, the choir and clergy stalls are of oak richly carved by artists from Oberammergau.

A word as to the altar hangings. They are of brocade in the seasonal colors, embroidered by the Sisters of St. John's Convent in Toronto, Canada.

The altar cross and candlesticks are of bronze set with jasper and malachite. The cross in the center holds a medallion of the Agnus Dei and on the ends of the arms the symbols of the four Evangelists.

If there could be a gathering of the spirits of all those whose names are inscribed in loving memory on pillar or pulpit, on font or altar or glowing window! If they might hold here a service of worship and praise as they must know such wor-

(Continued on page 47)

FAMOUS ENGLISH CATHEDRALS

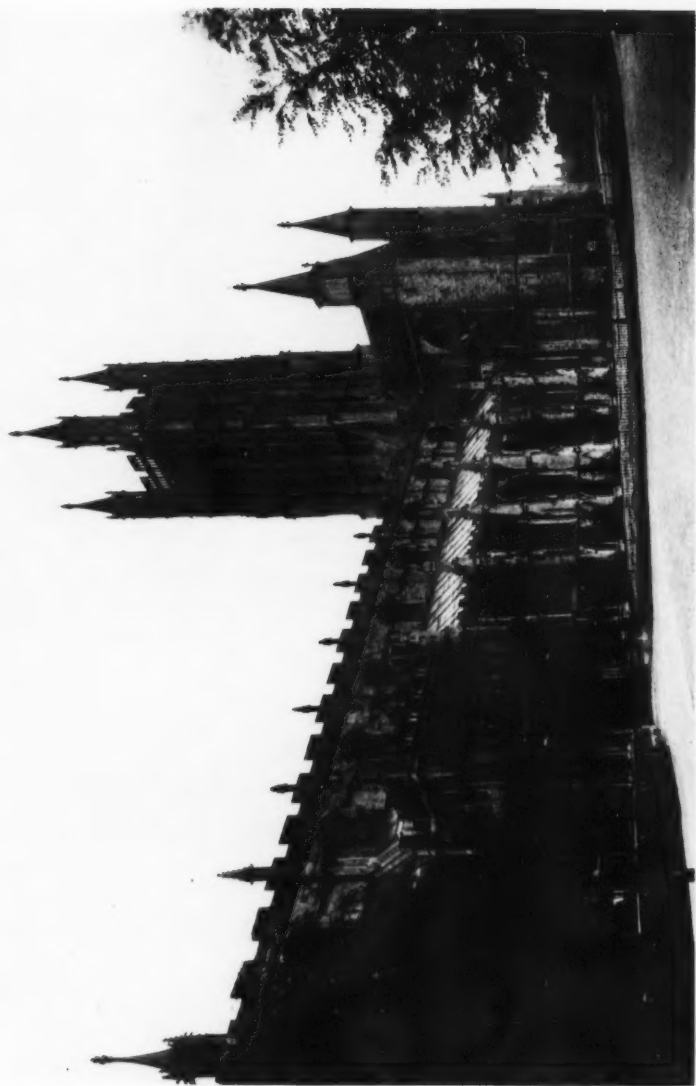


Wells Cathedral of which it is written in the official guide obtained by pilgrims from the vergers: "Our history begins 1200 years ago. A stone near the pulpit in the nave now holds the place of an earlier one which commemorated King Ina of Wessex. In his days, if not before, a church rose by the wells of St. Andrew, which still spring abundantly in the Bishop's garden and fill his moat."

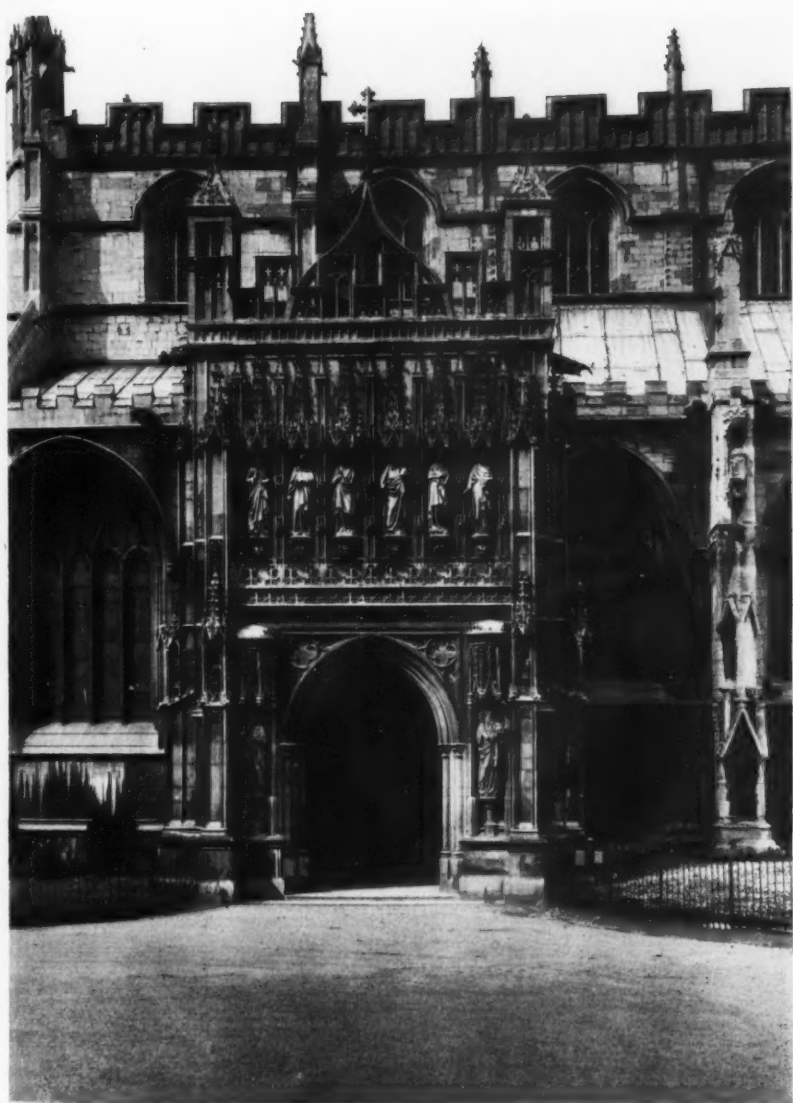
(EDITOR'S NOTE: *The Cathedral Age* wishes to make grateful acknowledgement to Sir Felix J. C. Pole, General Manager of the Great Western Railway, for his courtesy in permitting the publication in this magazine of these splendid photographs of some of the famous Cathedrals in England.)



A wonderful staircase leads from the north choir aisle to the Chapter House of Wells Cathedral which is incomparable for its vaulting. "It was in the west of England that the art of Gothic vaulting was first mastered and it was first apparently at Wells that every arch was pointed, and the semi-circular arch exterminated," according to Francis Bond.



Famed for certain features which are unsurpassed, if not unique, the Cathedral Church of St. Peter, Gloucester's great and glorious edifice, is the lineal successor of a religious house erected on or near its site by Osric, the Christian sub-king of Mercia. Its majestic square tower dominates the level valley of the Severn and forms a spiritual lighthouse for the surrounding neighborhood.

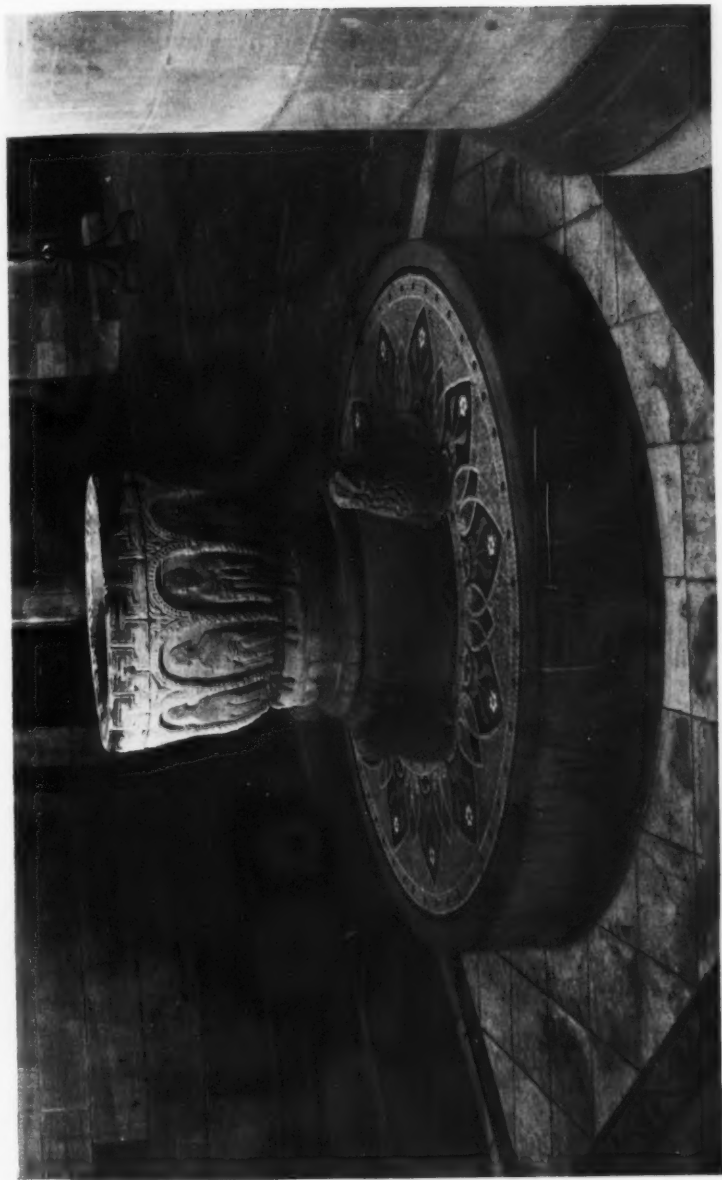


The entrance to Gloucester Cathedral. Above the Choir, extending from one side to the other and built in hexagonal form, is the Whispering Gallery in the center of which are the following verses:

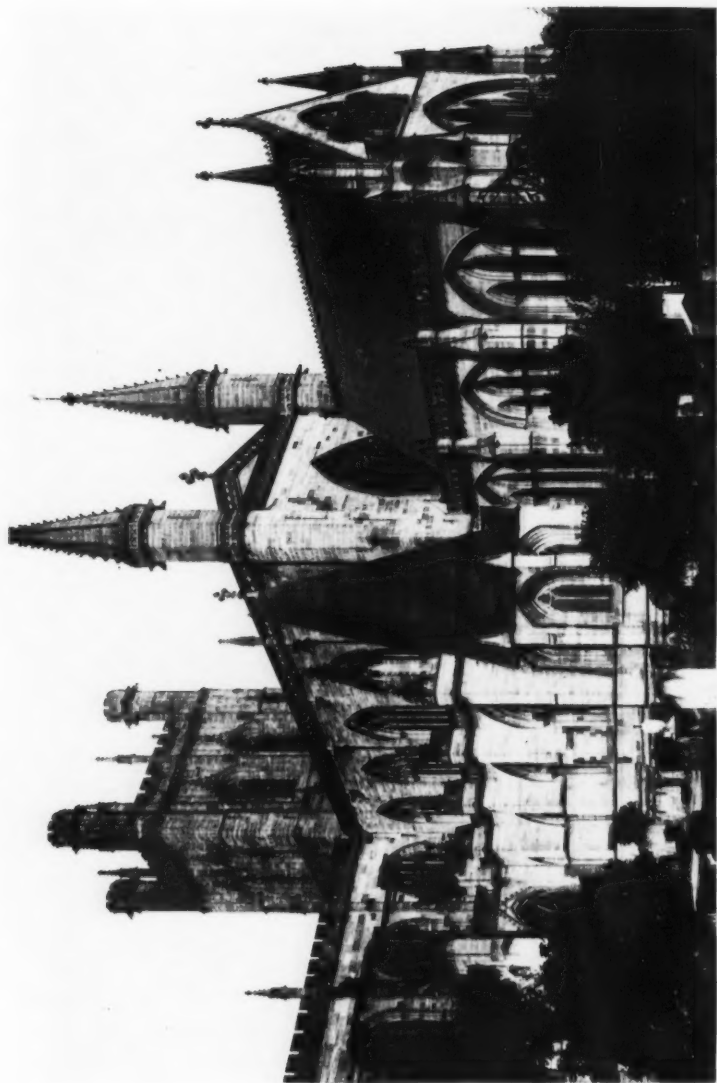
"Doubt not but God who sits on high
 Thy secret prayer can hear,
 When a dead wall thus cunningly
 Conveys soft whispers to the ear."



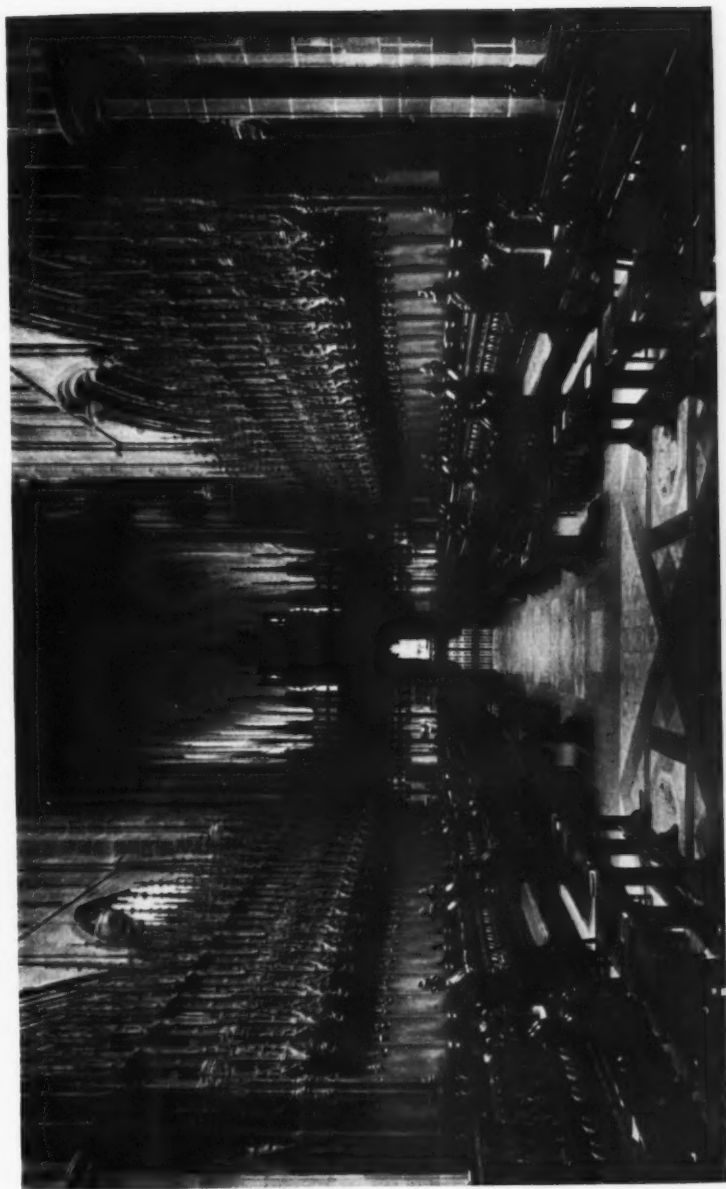
The great Cloister in Gloucester Cathedral is accepted as the most perfect of its kind in England. It has a sublime beauty to which the lovely fan-vaulting of the choir and the fine tracery of the choir screen add. The Cloister, with its high vaulted ceiling, was intended to imitate an avenue of lofty trees; yet if the proper colouring were laid on, the same idea would probably strike more ordinary observers on walking through the cloisters."



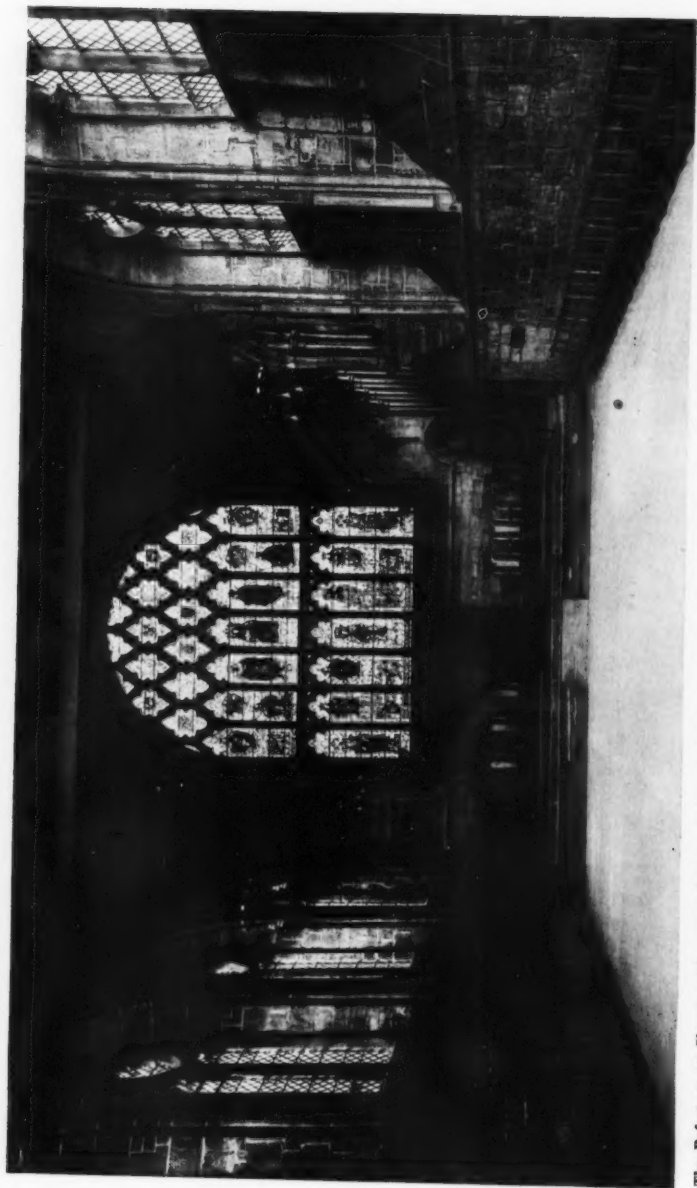
Twelfth century Font in Hereford Cathedral which presents a perfect series of specimens of the different styles of English architecture used during the five centuries preceding the Sixteenth.



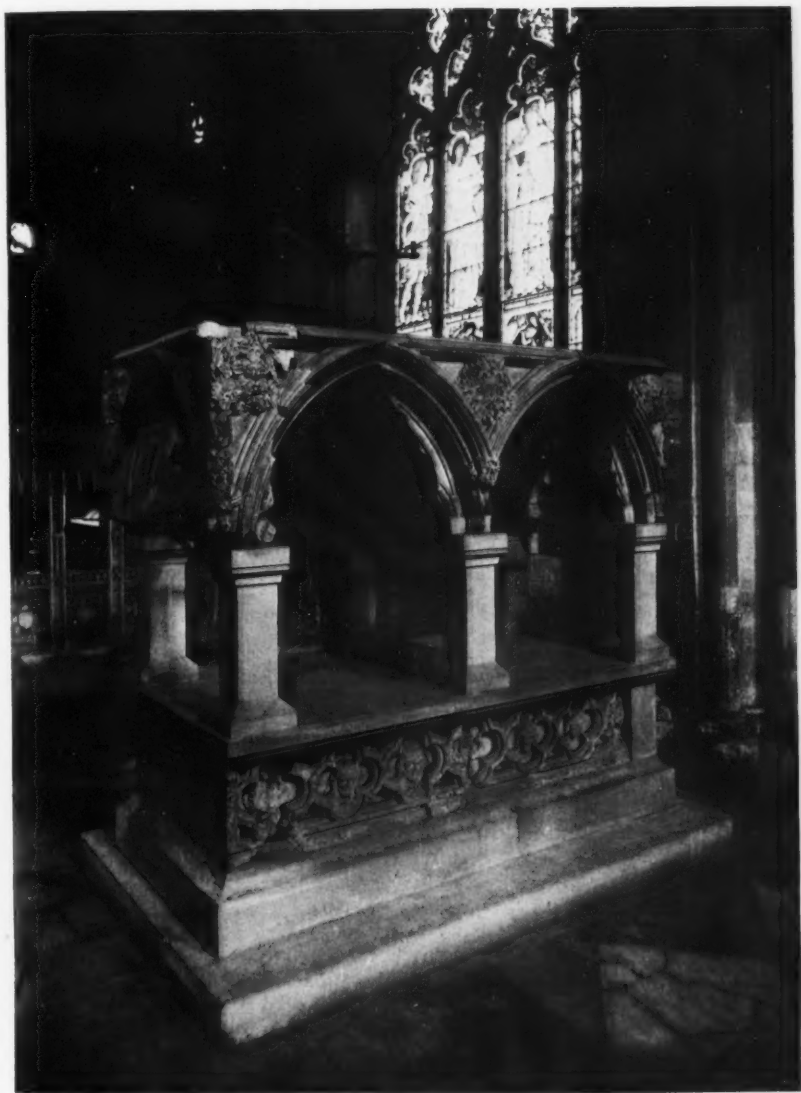
Chester Cathedral stands upon the site of an ancient church erected by Ethelfreda, "the Lady of the Mercians," following the troublous five centuries after the departure of the Romans about 410 A. D. The continuity of the services has remained unbroken in this place for more than 1000 years.



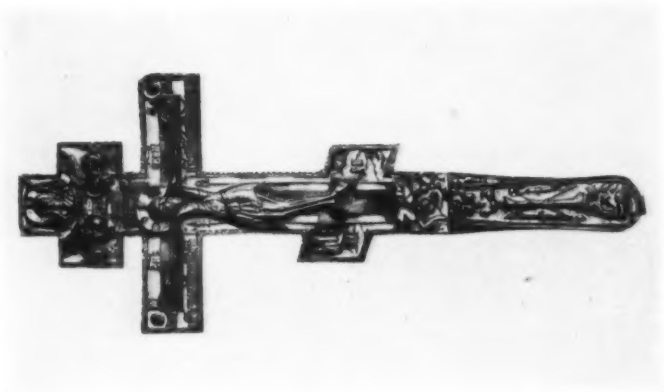
The Choir of Chester Cathedral is transitional Early English. Decorated containing a series of carved stalls of the late fourteenth century period which are one of the chief glories of this Cathedral. Near the vestry is a small furnace once used by the monks to bake the eucharistic bread and heat the chancel for incense.



The Refectory at Chester with perpendicular windows is largely as it was left by Simon de Whitechurch (1265-1290). In this portion of the Cathedral is the exquisite early English lecturer's pulpit from which a lesson is still read when the great chapter, or the officers of the Cathedral, breakfast or dine in the refectory.



Shrine of Saint Frideswide in Oxford Cathedral which possesses an antiquity far greater than the venerable College with which it is associated. It is a beautiful Norman edifice containing many signs of the liberality bestowed upon it by Cardinal Wolsey in the days when he wished to show his regard for his Alma Mater.



(2) Russian Cross



(1) Cross from Theloo

AT THE FOOT OF THE CROSS

AS ONE of its most precious possessions, Washington Cathedral cherishes the collection of crosses given by Mrs. James T. Leavitt in memory of her husband. Crosses that have been used and loved, crosses that tell of devotion to Christ in many lands and up the long pilgrimage of time—the value of such a gift is beyond measure.

There are more than fifty crosses in this collection; they are of silver and of gold, of bronze and of crystal, carved from wood, fashioned of ivory, enameled, set with jewels. The memories which cling to them are as diverse as the materials from which they have been shaped, as variant as the workmanship by which they have been adorned. Here are crosses which were hung about the necks of little children at their Christening in Holy Russia; crosses which were used in the first centuries of the Christian era by Coptic converts and which have been buried in the earth or hidden in Egyptian temples through the ages; crosses which were borne in great processions of the Church; and crosses which were carried by Crusaders when they fared forth to the Holy Land.

But simple or rich, rude or exquisite, all of them are illumined by the faith of valiant souls who once defended them; every one is jeweled with the sorrows it has comforted.

At the time of the Crucifixion, death on a cross was considered by Jew and Gentile alike as the most ignominious of all deaths. The early Christians found it difficult to persuade unbelievers that a man who had been crucified could be the Son of God, and for a long while what was called the "scandal of the cross" was a barrier to faith. For this rea-

son and also because of the persecutions instituted by Roman emperors, the Cross was not emphasized as a symbol during the first years of the Christian era. "It required the abolition of the punishment of crucifixion and the lapse of generations before the 'old ideas connected with the *Arbor Infelix* gave way before its new and glorious meaning, and the pure form of the Cross emerged to sight, no longer the sign of a horrible death, but of the Divine Triumph over all Death.'"²

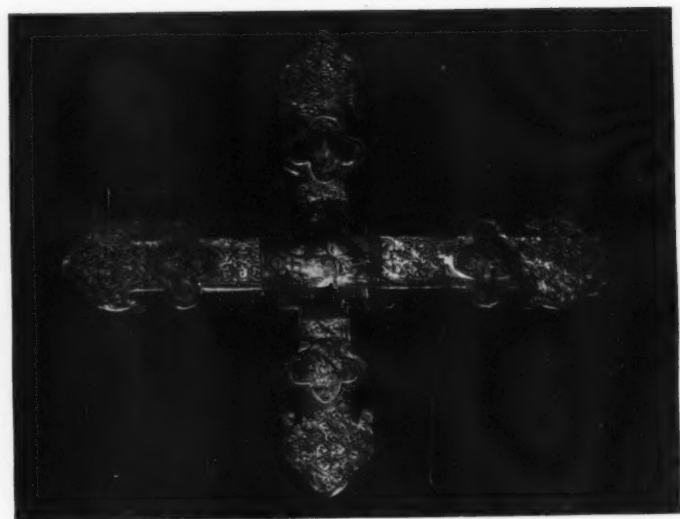
In the fullness of time, when the Christian faith prevailed, the Cross which had been timidly shown in the Catacombs could be openly proclaimed as the sign in which alone we conquer. The very instrument of death by which His enemies had sought to humiliate Our Lord, became the sacred emblem before which kings and princes bowed.

The Church which had knelt in secret places and had elapsed to its heart a crudely carved cross, now built great temples of faith and with its most inspired artistry fashioned a Cross Triumphant.

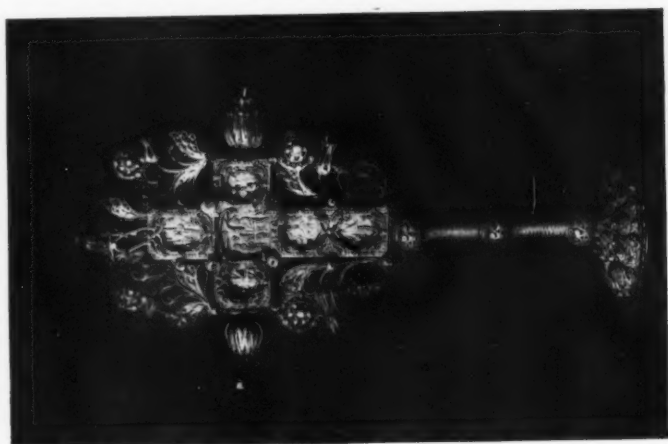
The evolution and the enrichment of the Cross as a symbol of Christianity is illustrated in just such collections as the one which has been presented to Washington Cathedral. Memories which no man can number are recalled by such a collection of the forms of the Cross, the banner of God's Kingdom, the ensign of the Church, a symbol of God's love, a token of the gift of life. Any Christian must pause long before them in reverent wonder.

Of immediate interest is the group of Coptic crosses, some of them very ancient, and one probably dating back to the first century. The Copts, who embraced the faith when Saint

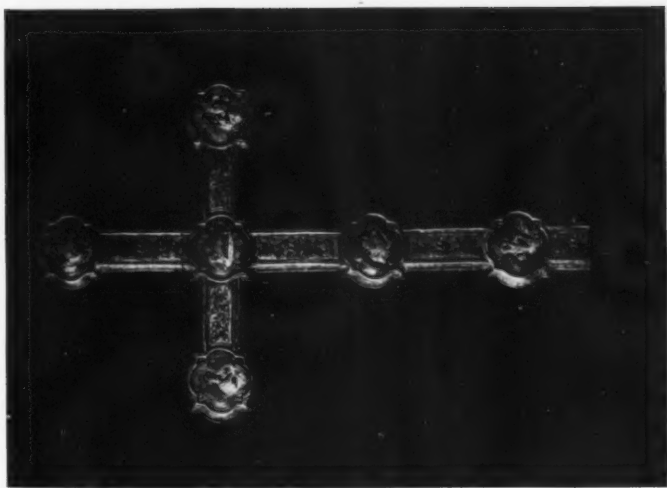
²The Cross in Tradition, History and Art, by the Rev. William Wood Seymour.



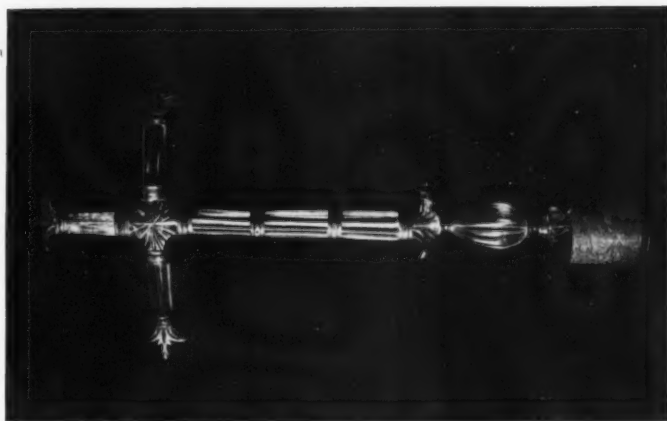
(3) Byzantine Processional Cross



(4) Cross from Mt. Athos, Greece



(5) Borgheze Cross



(6) Spanish Altar Cross—Rock Crystal

THE CATHEDRAL AGE

Mark went as a missionary to Alexandria, frequently used old Egyptian temples for Christian worship and the cross which is here illustrated (Illustration 1) was found in the Temple of Medinet Habou, at Thebes, during the excavations of 1888. While its date is uncertain, it is probably of the sixth century and its bronze has become green from burial in the earth during the intervening centuries. The Coptic group contains a number of small crosses which were worn as amulets and several benediction crosses, one of which was contributed to the collection by a distinguished French traveler who sent it from the Camp of Menelek in Abyssinia. (The Abyssinians belong to the Coptic Church).

Among the Russian crosses are some beautiful and unusual specimens. The Eastern crucifixes are particularly interesting in their points of difference from the Latin crucifixes. The Russian cross which is pictured (Illustration 2) was procured in Moscow and was probably made in the fourteenth century. It is of bronze, richly enameled, and is of the form found on the tombs of the early Czars. The feet of Christ are not crossed, as in the Latin crucifixes, but are fastened with two nails; and the two arms and the rest for the feet are usual in Russian crosses. There are in this group a number of small Christening crosses of Russian origin, some of which have the Lord's prayer on the back.

A Byzantine processional cross (Illustration 3) of gilded copper and enamels, was found in Florence and dates back to the tenth century. The enamels are Christ holding in his left hand the world, the right hand raised in blessing; the small medallion at the top, the Angel of St. Matthew; the medallion at the right, the Lion of St. Mark; below, the Eagle of St. John; the ox of St. Luke has been lost, and one from the reverse put in its place. All

the ornaments from the back of this ancient and treasured cross are gone, except the beautiful lamb.

Two crosses which belonged to Knights of St. John and which bear the date 1600 were procured from Malta. In 1530 the Island of Malta was given by Charles V to the Knights of St. John, after they had been driven from Rhodes by the Turks; and hence the eight pointed cross worn by these merciful hospitaliers came to be known as the Maltese Cross.

A crusader's cross of the twelfth century, found in Venice, challenges the modern Christian to measure his faith against the flaming faith of that earlier age when men went gladly to their death that they might rescue from unbelievers the land which had been hallowed by the footprints of Christ.

In the collection are two crosses from Mt. Athos, in Greece, which in the eleventh century became a monastic republic and was known as the Holy Mountain because of its large number of religious establishments. The cross pictured (Illustration 4) is probably Russian; it is of silver gilt and enamel, set with precious stones.

A crystal reliquary, obtained from the Armenian convent of San Lazzaro, in the Lagoon of Venice, is holy indeed, for it contains a splinter of the true cross found by St. Helena, mother of Constantine. Many of the crusaders were permitted to bring home splinters of the cross and it was in such manner that this reliquary was originally brought from Jerusalem. It was sealed by the patriarch and his seal remains today, unbroken.

A processional cross bought at the sale of the Borghese treasures in Rome in 1894 (Illustration 5) is said to have belonged to the Borghese Pope, Paul V, who was pope from 1605 to 1621. The cross is enameled on silver and copper and the



(7) Sicilian Cross

THE CATHEDRAL AGE

portrait medallions in enamel are especially beautiful.

The collection contains a group of Spanish crosses which are particularly fine. Included in these is a Spanish altar cross of rock crystal, from Toledo (Illustration 6), a remarkably beautiful cross, probably of the fifteenth century.

Among the Italian crosses is an ivory reliquary, exquisitely carved, an inheritance from the sixteenth century.

Especial interest attaches to a processional cross from Sicily (Illustration 7) because of the rarity of one of its decorative features, namely the angels under the arms of the cross. (There is one in the Musée de Cluny in Paris with saints arranged in the same way.) This cross is thought to belong to the thirteenth century.

From scattered lands and from buried ages, these crosses have come to us. They make very real the old, familiar lines of the hymn:

"In the Cross of Christ I
glory
Towering o'er the wrecks of
time."

Gathered here in Washington Cathedral they will recall half-forgotten victories in "battles long ago." But they will do something more than mark the shining pathway of Christianity through the dusty past; they will inexorably point to the upward trail of the future.

As we look on them our eyes are opened to the vision of Christ's purpose for His Church, we seem to hear more distinctly His call to seek and to save those that are lost. The summons to walk in the way of the Cross grows more clear, the power of the Cross grows more real.

To the servants of the Cross such a collection cannot fail to become a continued incentive to high endeavor and unflagging zeal, that the victories of the Cross in the days that are gone may be held and that by the power of the Holy Spirit new victories may be achieved now in our own time and by those who come after us, until the kingdoms of this world become the Kingdom of our Lord and of His Christ.

G. C. F. BRATENAHIL.



PRAYER

O Lord Jesus Christ, who hast taught us that all things are possible to him that believeth, and that thou wilt favorably hear the prayers of those who ask in thy Name; we plead the fulfillment of thy promise, and beseech thee to hasten the building, in the Capital of this Nation, of thy House of Prayer for all people. Make speed to help us, O Lord, whom with the Father and the Holy Spirit, we worship and glorify as one God, world without end. Amen.

A SWEDISH SANCTUARY FOR SEVEN CENTURIES

By NABOTH HEDIN

UNLIKE certain other nationalities the Swedes were not Christianized at the point of the sword or baptized "en masse." In the fall of 829, the old Frankish chronicle relates, messengers arrived at the court of the Emperor at Worms from the Swedish Viking king Björn, asking for missionaries to preach the new doctrine. Full protection and freedom of speech were pledged in advance. Two monks, Ansgarius or St. Ansgar and Witmar, both educated at the cloister of La Corbie Picardy, where in the recent war the battle of the Somme was fought, were sent northward and before long a converted Viking chieftain, named Hergeir, built on his estate, near Birka, an island city in the Lake Malar, the first Swedish church. Christian prisoners, taken in Viking raids, were among the first parishoners.

From that time to the present Swedish culture has centered about the churches, whether small country chapels, built of wood, or state-city cathedrals. From modest beginnings, often only a subterranean crypt, these towering temples sometimes took centuries to build, each generation adding its contribution and unconsciously giving it the imprint of its own taste, manners, and degree of civilization, as well as spiritual status.

Such a chronicle in stone of seven centuries or more of human progress and aspiration is the Saint Maria Church at Visby, which now ranks as the cathedral of the diocese of Gothland, the fair Swedish isle in the center of the Baltic Sea.

How long there have been habitations of man at Visby, called "the city of ruins and roses," no one knows. Excavations last summer for

the installations of a modern water system disclosed remains, buried six feet deep, that convinced archeologists of being at least 4,000 years old. The name itself means in the old Viking tongue "place of sacrifice," hence a center of religious worship, and many signs indicate that what isles like Rhodes, Crete and Sicily once were to the Mediterranean basin as centers of civilization and culture, Gothland was to the regions about the Baltic.

Thanks to its easy access by water and many contacts with the European mainland, the island was christianized early and rapidly. Many churches were built in the 11th Century, and of the 97 or 98 houses of worship that existed on the island outside the city of Visby in the Middle Ages, no less than 90 are today used for the same purpose. Some of these, especially that at Dalhem, consecrated in 1209 and now carefully restored, are monuments to the art, refinement and culture that had then been attained by the population.

The most splendid churches of all were built by the wealthy merchants of Visby itself, members of the powerful Hanseatic League, which for over two hundred years dominated trade and politics in Northern Europe. As a convenient intermediary between the East and West, Visby gradually became a center of art, learning and prosperous industries as well as of commerce. Its business ramifications extended from England in the west to the shores of the Black Sea in the East and the thousands of Roman gold coins, as well as Arabian and Anglo-Saxon silver pieces that have been dug up in recent times in the soil of Gothland prove the ramifications of its business relations. While subjects of the Swedish king-



Santa Maria Church still dominates the ancient city of Visby, standing as an eloquent memorial to the liberality and religious aspirations of the city's merchant princes.

A SWEDISH SANCTUARY FOR SEVEN CENTURIES

dom, these opulent traders erected about their city, without permission, a high circular wall, of which the greater part is still extant, and ensconced behind its ramparts and crenelated towers they claimed the privileges of an independent republic of commerce. Legend has it that the city was so rich that even the swine ate from silver troughs.

Of all this wealth, luxury and worldly refinement, however, the most eloquent evidences that remain today are the churches,—all in ruins except one, the Saint Maria Cathedral, which on July 27th last year celebrated its 700th anniversary. But just as from a single bone the natural scientists can reconstruct the entire animal, so from a few stones or bare arches stretching their graceful, rose-entwined lines into the open sky, the imagination can picture the original beautiful edifices. The ruins of Visby are, therefore, often more eloquent than intact but more prosaic structures.

How the Saint Maria escaped destruction is not clear. Repeatedly the city was raided and stormed, sacked and burned by either pirates or envious trade rivals. But each time the churches as well as the homes and business buildings were restored, until finally after a surprise assault by the armies of Lübeck on Whitsunday morning, 1525, the city's power of recuperation was definitely broken. By that time, moreover, a new continent had been discovered by Columbus as well as a sea route to India by Vasco da Gama, and as the course of trade took new directions, the former business center of Visby was gradually forgotten in its Baltic back eddy.

But of its former glory Visby still had its Saint Maria Church left, and today, as it dominates the city—which rises rather abruptly from the Baltic shore, it stands as an eloquent memorial to the liberality and reli-

gious aspirations of the city's merchant princes. Their names, business firms, trade conquests, and secular investments are forgotten, but the shrine they helped construct remains to testify that their souls were not wholly earthbound.

Originally the Saint Maria Church was started in the purely Roman style during the latter part of the 12th century, but at the beginning of the 13th it was so thoroughly reconstructed that a new consecration took place, probably on July 22, 1225. Gothland was then part of the diocese of Linköping on the Swedish mainland and the surest date of this ceremony is contained in a note by Bishop Bengt who wrote in his scholastic Latin, "In order that the labors of our age may not lapse into oblivion, we wish to announce to our successors that we, since a church had been built by the hands of the Germans, have consecrated said church to the Blessed Mother of God."

Several other sources agree that the Saint Maria was originally the parish church of the German element in Visby and that it served not only as a stronghold for them in times of war, but also as a safe deposit vault for money, treasure and business records. A memorandum as late as 1585 states that parchment from ancient folios were then used for keeping the church accounts.

Fifty years later it was once more rebuilt and enlarged. A long loft constructed above the central nave was in all likelihood used as a warehouse by members of the parish—a safer place for keeping their goods than the little stores along the turbulent streets. To this day a hoisting beam projects from the eastern end of the choir.

As to who the builders of the Saint Maria were no records, of course, remain. Only their work stands as their history.

The first structure was rather



Eloquent stones testifying to a glorious past. Ivy clad ruins of St. Katherine's Church on the Swedish Island of Gotland in the Baltic, where the wealthy merchants of the Hansa League built magnificent temples and fortifications.

A SWEDISH SANCTUARY FOR SEVEN CENTURIES

modest. There were no arches over the naves and the roof must have been either flat or merely a skeleton. The central nave was higher than those on the sides and light was admitted through windows along its upper sides. Of this original structure there remain today only the lower part of the stout tower at the western end, certain columns in the central nave (and those partly reconstructed) and parts of the transept.

When rebuilt in the early part of the 13th century for its second consecration by Bishop Bengt it was much more dignified and elaborate, representing the increase in the parishoners' worldly estate. Mighty arches were stretched across the interior and the western tower was increased in height. But the building operations did not cease with 1225. The present choir was added about the middle of the century and so was the lovely "bridal" portal that today graces the southern end of the transept. Before 1275 the lateral naves were expanded and the church made lighter, as well as roomier. Of the columns dividing the central nave from those on the sides, every second one was taken away leaving only those supporting the arches of the roof.

The Saint Maria was no longer a basilica, but a typical hall church with all three naves of equal height; more unity in its interior and more light entering the spaces between the columns. Externally the roofs of the side naves were given gables toward the sides of the church, one for each span of arches. The three spires were probably left sharply pointed, like those of the majority of the Swedish country churches of the period.

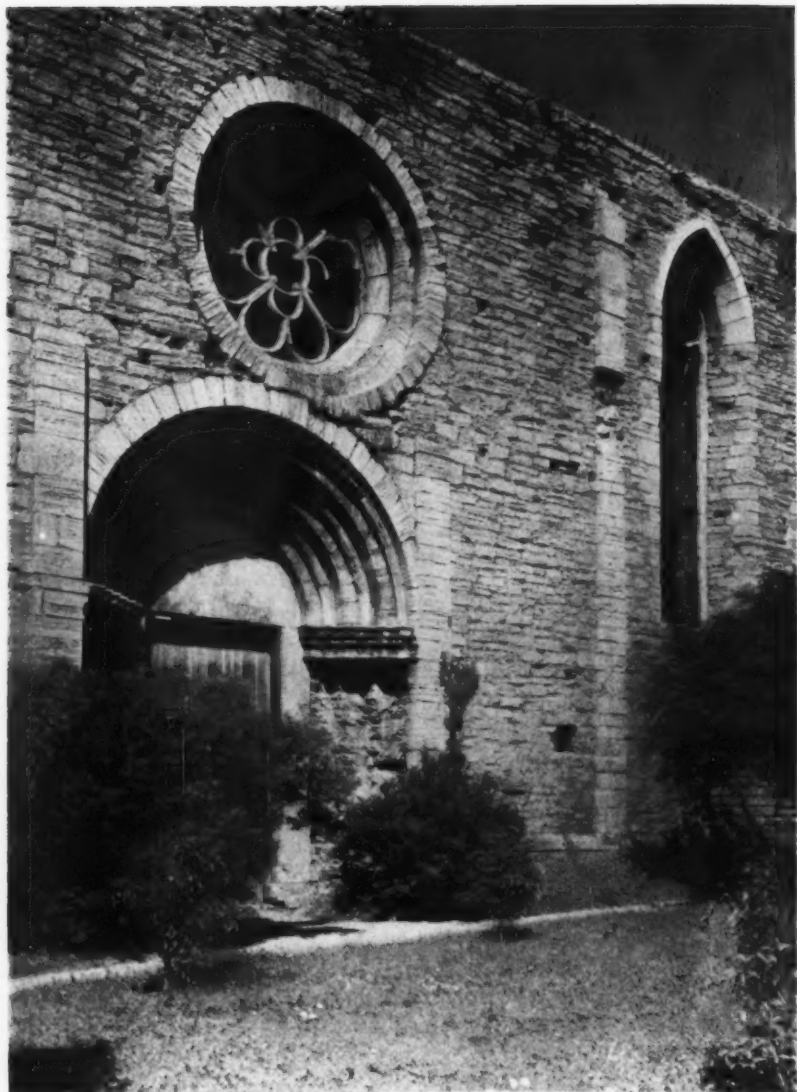
In this form it was left intact for about a century, or until 1350, when the Swerting Chapel was added in honor of a mayor of the city who had been executed for political rea-

sons. His sons obtained the permission to make the addition from Pope Clement VI himself in a "bull," dated at Avignon.

By 1423 the church was once more rebuilt. The central nave was raised so as to make room for the long warehouse chamber above the church proper and the side naves were once more given sloping roofs, while the towers were raised to approximately the elevation they have today. This increase in height contributed much toward giving Saint Maria its dominating appearance. Previously it had been only one of 15 churches, somewhat overshadowed by the ridge towards which the city was expanding from the shore. From this time on it asserted itself as the principal fane of Visby. The new towers had a commanding air; the gray walls took on a new majesty—the climax of human handiwork in Middle Age Visby.

After the Reformation much of the interior ornamentation was unfortunately scattered. Some of it has been traced to other churches, but the greater part is lost. Only in recent times have the Swedes come to realize what a treasure trove they have in Visby, both in ecclesiastical and secular antiquities. What the other churches would have been like, had they been spared the torch of the invaders and the ravages of pirates, no one knows. Here and there a fragment, an artificially carved stone, a daringly projecting arch entwined with ivy and climbing roses, a sweet petal of a rose window that once must have held exquisite colors, makes the exploring spectator gasp. What statuary must have stood in these graceful niches, what jewels set in these high altars, what splendor in the priestly robes, what art in the hand-carved columns, what brilliance in the stained glass window!

Today the Saint Maria is one of the foremost shrines of the north,



Ruins of St. Nicolaus Church in Visby. "Here and there a fragment, an artificially carved stone, . . . a sweet petal of a rose window that once must have held exquisite colors, make the exploring spectator gasp."

a living testimonial to past glories. Piously restored it is guarded as one of the treasures of the Baltic and for the celebration of the 700th anniversary last summer all the leading prelates of the North were present, the Swedish archbishop, and those of the other Scandinavian countries, including Finland, the bishops of Linköping in Sweden and Roeskilde in Denmark, under whose administration Visby had formerly been placed, and high church dignitaries from the southern shores of the Baltic—Germany and the new Baltic States.

Furthermore to express the national Swedish interest in Saint Maria Church the King and Queen of Sweden crossed the water to Visby, escorted by a division of the Swedish navy and received by troops, civic bodies and high officials. With modern pomp and circumstance the ancient sanctuary was once more consecrated to the service of present and future generations. Civil, military and ecclesiastical authorities joined with the city's everyday inhabitants in a tribute to the work, piety and sacrifice of the past on which the achievements of the present and future are based. As a Christian nation Sweden guards its ancient churches not only as monuments of old time glories, but as reverent pledges of future achievements.

Trinity Cathedral

(Continued from page 23)

ship in Paradise—how marvelous it would be!

Almost every bit that forms this church and all things used within it are given as memorials or thank offerings from grateful hearts.

There are beautiful sacred vessels of jeweled gold and silver. The alms basin is a very great work of art, as is the Bishop's staff, the litany

book, the ancient veils and jeweled markers.

The clergy room and sacristy are on the right of the chancel. Beyond, connected by cloisters, is the chapter room and then the Cathedral House with its hall and guild rooms.

I close this article by a quotation from Bishop Leonard, to whose wonderful devotion we owe it all:

"The Cathedral stands as a perpetual benediction to learning and to refinement, to charity and to humanity. It knows no difference between wise and foolish, between rich and poor, because it is the Church for everyone."

"So David Prepared"—

(Continued from page 16)

had been made.

There seems little reason to doubt that Temples of the present and Temples of the future will be built as were the Temples of the past. Now, as then, when they see the towers a-building, all the people will respond to the spiritual challenge of a cathedral and they will press forward, together, to secure the victory of completion. But they must have leaders; the captains of thousands and of hundreds must go first and raise the towers high enough for the people to see them. And even before the captains assemble, there always must be—as there always has been—David. David who gives of "his own proper good" three thousand talents of gold because he has set his affections to the house of his God.

Readers of THE CATHEDRAL AGE are requested to bring this quarterly to the attention of their friends who may become interested in the glories of cathedral building. So far as the editors know this is the only magazine in the world devoted exclusively to cathedral interests.

OF PRIMARY IMPORTANCE

By the RT. REV. JAMES E. FREEMAN, D. D., LL. D.
Bishop of Washington

ANY ONE at all familiar with conditions in our modern life must realize that the stabilizing of the moral character of our people is a matter of primary importance. Since the close of the World War spiritual values have steadily declined while material values have steadily increased. From certain quarters an attack is being made upon the Christian Church such as it has never experienced before. From Russia the word comes that "religion is the opiate of the people." Here in our own country forces that must be reckoned with are boldly declaring that existing institutions and methods of government must be superseded and those agencies that support them must be destroyed. Along with these conditions there is a marked and widespread disrespect for law and the wholesome conventions of our corporate life. One of our great industrial leaders regards with such deep concern the latter condition that he has called conferences to discover what to do in the present emergency. To the most superficial it is perfectly clear that something must be done to stabilize those Christian forces that secure to us our so-called Christian civilization.

A call to arms in defense of the nation found us ready for sacrifice, willing to give of life and property in defense of our institutions. A call of equal importance is upon us today to make a like sacrifice to preserve unimpaired these institutions. To believe that material prosperity is a guarantee of permanence and that it secures to us the things we treasure most is to disclose ignorance concerning the certain and inevitable

tendencies which history records. To use Stevenson's phrase, we need to be "stabbed broad-awake." No palliatives can serve in the present situation and undue optimism is fraught with perils. The Christian Church must either strengthen its hold and influence or cease to be a large factor in preserving American institutions. In no place is it more important to stabilize and strengthen the influence of our Christian faith than at the Capital of the Nation.

Parish churches and institutions will contribute their part, but their influence is local and circumscribed. Washington is the capital of a great people. It does not represent in any sense the things of industry and commerce, so far as its local institutions are concerned. It does represent to our people the government and governing power of the land. Latterly it has become evident, as President Coolidge said, that we cannot "substitute the law of a nation for the virtue of man." The great leaders in public affairs have repeatedly of late expressed the conviction that religion must be made a more conspicuous thing in our national life. I have conferred with the outstanding men in the capital and without exception they have expressed the conviction that the building of the great National Cathedral in Washington is a matter of primary importance to the whole country. If we are to bring to bear upon our life as a people the high claims of religion we must do it through an agency that, in dignity and beauty of proportions, witnesses to the high things of our faith. Laws without ideals become futile in their operation. A patriotic and religious duty demands the erection of this

great church at the capital of the nation. It is the fulfillment of George Washington's conception in the original plans of the nation's capital.

The influence that proceeds from Washington has a determining effect upon our life as a people and more and more its influence is felt in every part of the world. With large wisdom and real statesmanship, the great Roman Church is building its national shrine in the capital at a cost of eight and a half millions. This church fully realizes the force of the foregoing argument. Shall the great Protestant bodies have no adequate or commensurate representative agency, not to compete with, but to work in harmony with, in enforcing the claims of the Christian faith?

We dare not, at such a time as this, disregard our obligations as a Christian Nation. We dare not continue to build those witnesses of our

material development and prosperity without securing them through the one institution that has hitherto been to us the largest factor in our corporate and individual life.

I make my appeal for the National Cathedral without any sense of ecclesiastical pride and without any desire to give undue preeminence to any single Christian Communion. I do make it from a high sense of obligation to the deeper and finer things in our life and with a reasonable understanding of its importance as a conservator of the best and finest in our traditions as a people. There must stand in the capital of this nation a supreme witness to the faith by which we live. If the dome of the Capitol symbolizes to us our might and majesty as a nation, the great Cathedral must symbolize to us those deeper and nobler things that alone guarantee to us life, liberty, and the pursuit of happiness.

THE WASHINGTON COLOR USE

Washington Cathedral has departed from the color sequence now in common use, and has returned to more primitive usages for the colors of the altar and the stoles of the clergy officiating in the Holy Communion. Purple and green for such use are entirely modern. The early Church took over the colors of the Jewish Church, red, white and blue, and these were the usual colors of all Western Europe, including the Church of England, until two or three hundred years before the reformation, when Roman influences began to prevail. The Church of England gave these colors to the state for the national ensign, and in turn when the American flag was designed, it took its colors from that of the Mother country, changing not the colors, but their arrangement and the design. Patriotic as well as ecclesiastical reasons therefore lead to the use of the red, the white and the blue in the worship of the Na-

tional Cathedral. The colors used are as follows:

Advent, Blue. Christmas to Septuagesima, White. Septuagesima to Lent, Red. Lent, Blue. Maundy Thursday, White. Good Friday, Black. Easter, White. Rogation, Blue. Ascension, White. Whitsunday, Red. Trinity Sunday, White. Trinity to Advent, Red.

The colors are those of primitive days, but the sequence in detail is not that of any previous use. The large use of red is primitive and survived until very recent times as the average use for the altars and hangings of our churches. In the old English churches, and many American Colonial churches, until the memory of those living, red hangings were used, and some of them still survive among the treasured relics of the past, though not in condition for present use. In the main the Washington use is a combination in sequence of both ancient and modern usages.

GIFTS FOR COLLEGE OF PREACHERS

TWO gifts of \$20,000 and \$5,000 for the building fund of the proposed College of Preachers have been received at Washington Cathedral. This begins a fund that will be allowed to accumulate until it is possible to erect buildings for the use of this part of the educational activity of the Cathedral. Until the building operations begin, the interest on these donations will be used for the expenses of the annual clergy conferences, held under the auspices of the College of Preachers annually at Mount Saint Alban, and to help in the production of religious booklets and other publications.

The second annual conference of clergy will be held from Monday, June 7, to Saturday, June 12, according to an announcement by the Right Reverend Philip M. Rhineland, D.D., D.C.L. The interest aroused by the first conference last June has been well maintained. Inquiries and requests for admission are frequent, and come from many quarters. Accommodations, however, are limited. Not more than thirty can be conveniently taken care of. The problem of selection will be somewhat difficult. The majority of those who came last year have been asked to return, but some places have been held for new men.

In the conference the same general plan will be followed as last year. In the mornings there will be two courses of lectures on subject matter: in other words, on what to preach about. The titles of these courses will be "God in His World," and "Redemption in the Body of Christ." In the afternoons there will be another course of lectures on "Types and Technique of Preaching." In the evenings there will be conferences of a more informal char-

acter, led by competent men, on such topics as "Mission Preaching on the Platform," "Mission Preaching in the Pulpit," "Making the Bible Known and Read," "Evangelism and the Church." Opportunity will also be given for small group conferences of informal character, on matters of particular or special interest. Among the lecturers and leaders will be the following: the Right Reverend James E. Freeman, D.D., LL.D., Bishop of Washington; the Right Reverend E. J. Bidwell, D.D., Bishop of Ontario, Canada; the Right Reverend Thomas Campbell Darst, D.D., Bishop of East Carolina; the Reverend Leonard Hodgson, who has come from England to lecture at the General Theological Seminary; the Reverend G. A. Johnston Ross of the Union Theological Seminary; the Reverend Henry Lubeck, LL.D., D.C.L., Canon of Washington, and Dr. A. J. Gayner Banks, director of the Society of the Nazarene.

The date of the conference is by no means the best. It comes at a time which prevents the attendance of many men engaged in academic work because the first half of June is the season of commencements. But the College of Preachers has no real choice in the matter, as it has no building of its own. Kindly and hospitably, those in charge of the National Cathedral School give us the use of their buildings as soon as the girls have left on holiday. And we must "follow on" without leaving an interval in order to retain the services of the household staff.

These annual conferences undoubtedly have their influence, and are helpful to many. But their very success indicates the need of a more

(Continued on page 58)

THE IDEAL OF THE BUILDERS OF WASHINGTON CATHEDRAL

It has not been our idea to build the largest or greatest Cathedral in the world in Washington, but we have set before us the ideal of erecting the most beautiful cathedral which human devotion can raise to the glory of God in our day and generation—not the most beautiful that ever was built or ever will be built, but the most beautiful that we can build in our time.

Churches are built to the glory of God. It is not the church but the sacrifice—not the gift but the giving. If not another stone were laid in the Cathedral Close, the stones already placed here will stand as a sign of the love and obedience of those who put them there, of the giving of their best possessions to God; of the surrender of themselves to His will; of the desire to hallow by a remembrance of Him their material wealth; of the will to give Him a tithe “of all the treasures of wisdom and beauty; of the thought that invents and the hand that labors; of the wealth of wood and the weight of stone; of the strength of iron and of the light of gold.”

On every side we may see the evidences of growth in the National Cathedral Foundation—the increasing influence and power of the Open-Air-Preaching Services, the beauty and devotion of the worship in Bethlehem Chapel, the buildings for the education of boys and girls, the bringing together of memorials for use in the Cathedral Church, which in themselves form links of association with the Old World and with the beginning of Christianity. All these have given form to the great vision of the National Cathedral in Washington.

The spiritual and material fabric of the Cathedral, the vision and its realization, have progressed in a wonderful way. Great things, however, remain to be done to realize the ideal and to make the Cathedral fully effective but the work done in the past is a presage and a warrant of hope for yet larger achievements in the future.

At no time in the history of the great enterprise has there been such a summons as now to finish the work.

The Church of the Future

“As I see the Church of the future—we are all going to insist upon having a great central cathedral which shall belong to all of us—a great spiritual metropolis, every man going there, every man belonging there. It shall be the one place where a man can go with the whole human race and face God.”—*Gerald Stanley Lee.*

NOTES AND COMMENT

A MESSAGE FROM OLDEST PRIEST IN THE ANGLICAN COMMUNION

(Editor's Note—Seventy-two years ago—when Franklin Pierce had been inaugurated as President of the United States in 1853—the Reverend Septimus Hungerford was ordained a priest of the Church. Nearly all of his ministry has been spent in Sydney, Australia. In reply to a letter of felicitation from the editor, Mr. Hungerford, the oldest priest in the Anglican Communion, sends the following message to THE CATHEDRAL AGE:)

"May I send as my message to our Sister Church in America, my earnest wish and prayer that the two nations so closely allied by a strong tie of brotherhood as the British and American may continue and enlarge their missionary work; may we, together, endeavor to spread abroad the Spirit of Christian love, so that all the nations of the world may become federated as the Kingdoms of God and His Christ—and so hasten the time when wars shall cease in all the world.

"I have read with great interest accounts of the splendid work the American missions are doing in some of the world's dark places. With many thanks and good wishes,

"Yours sincerely,

"S. HUNGERFORD."

NEW YORK COMMITTEE ACTIVE

Since the last issue of THE CATHEDRAL AGE appeared, the New York Committee of the National Cathedral Association, has been carrying on a quiet but very effective effort to arouse interest in and obtain offerings for the completion of Washington Cathedral. Several generous gifts have been made through the

Committee which has also been successful in increasing its membership.

The program was arranged under the personal direction of Honorable Henry White, LL.D., chairman of the committee and member of the Cathedral Chapter. Bishop Freeman, Major General Grote Hutcheson, director general of the National Cathedral Association, and several members of the Cathedral staff came to New York to work with the local committee.

Through the cooperation of the rectors, sermons were preached in several of the New York churches on the significance of the National Cathedral as a spiritual power-house. A summary of the sermons preached by Bishop Freeman will be found in his article "Of Primary Importance" in this magazine. At the conclusion of the program, a meeting of the committee and other friends of Washington Cathedral in New York was held at the home of Mr. and Mrs. Henry White, 2 West 52nd street. Addresses were made by Bishop Freeman, General Hutcheson, Dean Bratenahl and Canon Anson Phelps Stokes.

In order to continue the work so well started the New York Committee will open an office at 15 East 40th street on April 15th with Miss Adelaide Parker in charge as assistant secretary.

FIELD SECRETARY REPORTS PROGRESS

As a result of the activities of the Reverend Franklin J. Bohanan, D.D., field secretary of the National Cathedral Association, during the last few weeks, a committee has been formed in Lynchburg, Va., under the leadership of the Reverend Carleton Barnwell of Grace Church. The committee in Pittsburgh is being reorgan-

ized under the direction of the vice-chairman, Mrs. John Woodwell.

Canon Bohanan has visited Richmond, Newport News, Norfolk, Roanoke, Charlottesville and Staunton in his plan to arouse interest in the Association—also Harrisburg, York, Sunbury and Williamsport, Pa.

A new handbook entitled "Building Our Cathedral at the Capital of the Nation," containing suggestions to local committees for arousing and organizing interest in Washington Cathedral, is now available. After sketching the vital part played by local committees in the early days of the Cathedral undertaking, the book outlines the general plan for starting committees and concludes with a complete list of all literature, photographs, lectures, etc., on hand at national headquarters.

BOXWOOD FOR BISHOP'S GARDEN

All Hallows Guild, the Garden Guild of the National Cathedral Association, is at present deeply engaged in a delightful undertaking. Since the first of March they have been moving and transplanting six hundred feet of old English Boxwood hedges from an estate at Little Washington, Virginia, seventy-five miles away in the Shenandoah Valley.

Planted in 1815, it has now over a century of wonderful growth. Experts think it about the finest and most unusual in character they have ever seen. Details of its story and of those who originally loved and cared for it, unknown at first—a mystery with a happy solution—will appear in All Hallows Spring Garden report, which, with illustrated leaflet, is an appeal for offerings towards this purchase. This Garden report will be sent out early in April.

The finding and transplanting of this wonderful Boxwood is the first step—and most important as well as

most difficult—in a three-year program of special effort to complete the Bishop's Garden by the fall of 1928, when this beautiful part of the Cathedral Close—its wide lawn and shrubberies and fragrant garden enclosed and bordered with Boxwood, will afford untold possibilities of hospitality and pleasure to the thousands gathered in Washington at that time.

BISHOP OF EDINBURGH TO VISIT WASHINGTON

The visit of the Lord Bishop of Edinburgh, the Right Reverend G. H. S. Walpole, D.D., for four weeks in April and May will be in a real sense a demonstration of what Washington Cathedral aims to do for the Diocese of Washington and for the Church. When the College of Preachers is organized and established as a permanent institution, the members of its staff will be ready and equipped to follow in the footsteps of Bishop Walpole. Meanwhile, from time to time we shall endeavor to enlist men like the Bishop of Edinburgh who may be graciously inclined to put their gifts at our disposal for the furtherance of our ideal.

Bishop Walpole's visit was originally planned to include appointments in Philadelphia and New York but imperative engagements in England have forced him to curtail it. His four weeks therefore will be given to Washington, except for an address at the General Seminary in New York on the eve of his departure. His schedule in full follows:

Saturday and Sunday, April 17 and 18—St. Paul's Church, Washington. Conferences on Personal Religion. 8.00 P. M., The Signs of the Times (Saturday). 11.00 A. M., The Use of the Bible. 4.30 P. M., The Spirit of Youth (for Young People). 8.00 P. M., The Life of Prayer.

Monday, April 19.—8.45 A. M., National Cathedral School for Girls.

Tuesday, April 20—Epiphany Parish Hall, Washington. Sunday School Institute.

THE CATHEDRAL AGE

8.00 P. M., The Devotional Use of the New Testament.

Wednesday, April 21—Washington Cathedral, Bethlehem Chapel. 10.30 A. M., and 2 P. M., Annual Meeting of the National Cathedral Association.

Friday, April 23—8.30 A. M., St. Alban's Boys' School.

Sunday, April 25, to Sunday, May 2 (incl.), Christ Church, Georgetown, Parish Mission. Sunday services, 7.30 and 11.00 A. M., 3.30 (for Children), 5.00 (for Men), and 8.00 P. M.

Week-day Services 7.30 and 11.00 A. M., 4.00 P. M., except Saturday (for Children), and 8.00 P. M.

Tuesday and Thursday 3.00 P. M. (for Women).

Tuesday, May 4—8.30 A. M. to 4.30 P. M., Washington Cathedral, Bethlehem Chapel, Quiet Day for Clergy.

Thursday, May 6—8.30 A. M. to 4.30 P. M., Washington Cathedral, Bethlehem Chapel, Quiet Day for Women.

Friday, May 7—8.30 P. M., Theological Seminary, Alexandria, Virginia.

Sunday, May 9—11.00 A. M., Epiphany Church, Washington. 8.00 P. M., St. Luke's Church, Washington.

Monday, May 10—6.00 P. M., General Theological Seminary, New York.

COLOGNE'S CATHEDRAL

Cologne has appealed to the Prussian State Government for funds to save its cathedral, which is commonly held to be the most magnificent Gothic edifice in the world. As far back as 1880, when the spires of this great church were completed, architects doubted the stability of its two massive towers. Twenty years ago when fragments of the building crashed down from above the front portal the cathedral authorities undertook to remedy its structural weaknesses. The world war halted this work and it was not afterward resumed owing to lack of money.

The cornerstone of the cathedral was laid in the middle of the thirteenth century; that it was not finished until 600 years later was due in a measure to the unsettled political conditions in the Rhine country and the consequent devastating campaign of conquest which swept over the valley. It withstood siege and

bombardment; it was barracks for soldiers and a storehouse for hay for cavalry horses; there were spurts of building in the fifteenth and sixteenth centuries, but at the end of the eighteenth century the structure had fallen into such a state of dilapidation that it would have been a mere pile of ruins had not Prussian royalty come to its rescue. A wave of religious sentiment rolled over Germany at the beginning of the nineteenth century and the idea of restoration of the cathedral was then hailed with so much enthusiasm that contributions to the fund for that purpose poured in from all parts of the country and from representatives of all classes of people.

It is a strange fact that the weakness of this great building does not come from the material used in the early stages of its construction or from the first centuries of neglect. The foundation stones have withstood the attacks of time and all the early structure stands apparently as secure as it was when the foundations were laid. The stones which were used in the building 200 or 300 years later are the ones that are failing under the stress the towers impose. Architects believe that the quarries from which the first stones were cut—those that have stood up under the strain—were lost or exhausted.

In their plea for repairs to the structure the architects say that the cathedral as it now stands is a menace to the city. Owing to its proximity to the central railroad station of Cologne and to the section where are situated the great hotels and best shops frequented by the town's people as well as by Rhine tourists and travelers, the crumbling of its walls or the crashing of its towers would entail heavy property damage and possibly great loss of lives.

The Cologne Cathedral has perhaps withstood the attacks of the years as well as other great churches of ancient construction under sim-

ilar climatic conditions. The attention of the world was only recently called to the dangerous condition of the dome of St. Paul's, Sir Christopher Wren's masterpiece in London. In the last few years workmen have been strengthening the foundations of Notre Dame in Paris and restoring the crumbling statuary of the Milan Cathedral. The condition of the cathedrals at Salisbury and Peterborough in England now deeply interest Britons. The great cathedrals of the world furnish some of the noblest examples of architecture and about their walls cluster a wealth of secular as well as religious historic associations.—*Editorial from the New York Sun.*

THE CATHEDRAL IN MANILA

The Cathedral of St. Mary and St. John in Manila, has just concluded the most successful year since becoming a self-supporting parish, says an item in *The Living Church*. Its congregations have doubled. Two years ago there was a deficit of 6,000 pesos. The end of the year 1925 just past shows a balance in the treasury of over 4,000 pesos. The vestry is made up of representative business men, officers from the Army and Navy, and the treasurer is the chief of the Coast and Geodetic Survey in the Philippine Islands. His excellency, Governor-General Wood, is the honorary senior warden, and Admiral George William Laws, Commandant of the Cavite Navy Yard, is the honorary junior warden. Both of these men are communicants of the Church, ardent church-goers, and are to be found in their places in the Cathedral every Sunday, unless sickness or absence from the city makes this impossible.

The vestry, like the congregation, is transient. Members of the congregation, like every one else in Manila, are always coming and going. The term of service for the Army

and Navy in the Philippine Islands is two years. In civil life, people go home on furlough, as a rule, every four years. Of course, this varies—some go every three years, others every four, five, six or seven years. The chances are that seventy-five per cent of the congregation will change about every three years.

In Manila there are about 2,500 Americans, not counting the Army and Navy, and 600 Britishers, with a sprinkling of people from almost every country in the world; the Chinese predominating with about 25,000. The British community affiliates itself to a large extent with the Cathedral, and as a matter of fact, Britishers constitute a very important part of the membership, and are particularly helpful in the choir.

For the last two years, the Rev. John Williamson, who organized the Seamen's Church Institute of Manila in January, 1924, and became its first chaplain and superintendent, which position he still occupies, has had full charge of the Cathedral parish, assuming charge of the services in February, 1924. He is Departmental Chaplain of the Philippine Islands (American Legion), Reserve Chaplain attached to the 31st Infantry in Manila, and, among his many duties, finds time to direct the choir.

WHY A CATHEDRAL IN HAITI?

"CATHEDRAL: The Church of a diocese; the Bishop's Church, containing his official chair or throne. Used also adjectively."—*Standard Dictionary.*

Also metaphorically, may be added; inasmuch as a cathedral may be anything from a one-room thatched hut, with earthen floor and hewn timber benches, to the stately St. John the Divine of New York. As, for instance, Holy Trinity Cathedral at Port au Prince, Haiti. Among the corporate gifts to which the Woman's Auxiliary have generously pledged themselves during this trien-

THE CATHEDRAL AGE

nium is an item of \$12,500 toward the construction of a new Holy Trinity Cathedral for Bishop Carson; and inquiry has been made as to the reason for this selection. This is why:

Irrespective of locality, a cathedral as "the church of the Diocese" and "the Bishop's House," is primarily the House of God, and of right should reflect the dignity and sanctity of the cause of which it is a symbol. In all of which respects the present Holy Trinity Cathedral at Port au Prince falls short. Moreover, in these Latin-American countries, there is a certain appeal which must be made to the eye, as well as to the native fitness of things. Cathedrals have been reared among them side by side with imposing government buildings, opera houses, art galleries, and historic monuments and vying with them in beauty, dignity and impressiveness. So, at least, not scorning the simplicity which is the message of the Master, a cathedral, the symbol of the church and of the faith which it represents, should be worthy of the church and of the faith. Which Holy Trinity Cathedral at Port au Prince is not. Finally, Cuba and Panama have worthy cathedrals, Bishop Colmore plans one for Porto Rico, while in the Virgin Islands there are at least three handsome churches which, though not so designated, are in all ways worthy of the name of cathedral.

One has but to visit Holy Trinity in Port au Prince of a Sunday morning to note its defects. It lies tucked away behind a fence in the business section of the city—a structure of frame, tremendously weather-beaten, lacking paint, bare within, with wornout floors, hard board pews, a rude altar, and altogether antiquated and inadequate to meet the demands that are made upon it. At each service worshippers are turned away; and they must either tarry in the

rubbish-laden yards and catch what words of the service they can through the open doors and windows; or repair to a "chapel" in the environs where, beneath a sail cloth stretched over four bamboo poles, they participate in a service which is interrupted throughout by the cries of natives engaged in fighting game roosters, or the hideous sounds of others engaged in bomba dances.

Ground for the new Holy Trinity has already been broken on a splendid site in the center of the city, and the cornerstone was laid by Bishop Matthews, of New Jersey, last winter. The new edifice is an imperative necessity. This writer doesn't know of any greater need just now in the mission fields of America.—*William Hoster, publicity chairman, National Council, and published in The Living Church.*

WHAT ONE READER SAYS

"I am much pleased with the CATHEDRAL AGE and feel it is accomplishing a great work in giving the people a more intimate knowledge of our National Cathedral, and what it stands for. After reading it, it gives me pleasure to pass it on to others, for I know of nothing I am more interested in than the building of our great Cathedral."—*Extract from a letter received by the Director General of the National Cathedral Association.*

\$2,000,000 TAPESTRIES IN A CATHEDRAL ATTIC

Ten early Gothic tapestries, estimated to be worth \$2,000,000, have been found in the upper attic of St. Mark's Cathedral by Dr. Phyllis Ackerman and Professor Arthur Upham Pope, advisory curator in Mahometan art to the Chicago Art Institute. The two Americans were searching for gold and silver carpets given to the Doges of Venice by the Shahs of Persia, when they discov-

ered the tapestries hidden under coarse burlap hangings.

They illustrate the passion of Christ and were designed by Jean Gossert, a painter of Tournay, and woven by Robert Dary, long famous weaver of the Gideon tapestries for the Duke of Burgundy. Dr. Ackerman believes the tapestries were made about 1430.—*Associated Press dispatch recently published in New York Herald-Tribune.*

GIVES CARVED BOSS IN HONOR OF HER NIECE

A faithful friend of Washington Cathedral recently visited the crypts after Angelo Lualdi completed the carving of bosses in the south Bethlehem Chapel aisle extension. She remarked how splendid it would be to make an offering for a particular carved boss or other piece of sculptured stone. The Cathedral authorities explained that offerings of this character are always welcome and that both the names of the donor and of the individual in whose honor or memory the boss is given, are inscribed in the Book of Remembrance.

This friend of the Cathedral promptly subscribed \$300 for a boss in the name of her niece.

Complete information on offerings in the form of stones may be obtained by writing to the Secretary of the National Cathedral Association, Mount Saint Alban, D. C.

200,000 VISITORS TO THE BETHLEHEM CHAPEL

From Easter, 1925 to the closing hour on March 26th, a total of 192,157 visitors, by actual count of the vergers, had walked into the Bethlehem Chapel in the crypt of Washington Cathedral.

With the large congregations which assembled on Palm Sunday and Easter, the Cathedral authorities are confident that more than 200,000 pilgrims and worshippers will have been welcomed by the end

of the twelve months. The visitors represented forty-six States of the United States and twelve foreign countries.

This is by far the largest number of visitors to the National Cathedral in any year since the beautiful site on Mount Saint Alban was acquired. In the 200,000 counted are not included other thousands who either attended open-air services and ceremonies within the Cathedral Close or inspected the gardens and other buildings on the grounds without going into the crypts.

Early this spring additional crypt passages and the Chapel of the Resurrection will be opened to pilgrims.

BUILDERS

(Written for *The Christian Science Monitor*)

Once strolling through a town in France—

reminder of the Renaissance—
some workmen there I found employed

upon a space yet waste and void.

Said I to one, "Friend, may I ask what is your purpose and your task?"

With little pride and surly tone he answered me, "I'm cutting stone."

Another man I then approached and carefully the subject broached; he answered in a tone quite gay: "M'sieur, I earn ten francs a day!"

But neither satisfied my quest nor measured up to my sure test; and so I wandered still around until another man I found.

He too, I saw was cutting stone, and he was working all alone. A sacred light was in his face—I felt this was a hallowed place.

"On what are you employed?" I said;

then proudly lifting up his head—"I'm building a cathedral, friend!" Thus did my search come to an end.

—Arthur J. Peel.

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College of Preachers

(Continued from page 50)

adequate equipment for the college. It should have its own permanent home as soon as possible. Otherwise, a real opportunity will be lost. The work and inspiration of the summer conference needs to be organized and directed. Definite activities ought to be undertaken and carried out for the good of the

Church. Throughout the year students, singly and in groups, ought to be provided for and welcomed and helped by special training and in special lines of study and research. For a suitable building for the College of Preachers \$75,000 is needed in addition to the \$25,000 already in hand. It is earnestly to be hoped that one result of these summer conferences will be to catch the attention and interest of the Church so that this much-needed provision may be made without delay.

We should welcome the building of cathedrals and other great houses of prayer and praise for all people because they furnish those centers where, without distinction in creed or caste, rich and poor can meet and worship Him who is the Maker of them all.—*Rev. Dr. S. Parkes Cadman, in New York Herald-Tribune.*

Form of Testamentary Disposition

PERSONAL PROPERTY

I give and bequeath to the Protestant Episcopal Cathedral Foundation, of the District of Columbia, a body corporate, the sum of dollars.

REAL ESTATE

I give and bequeath to the Protestant Episcopal Cathedral Foundation of the District of Columbia, a body corporate, and its successors, forever

In the District of Columbia a will bequeathing either personal or real estate should be attested and subscribed in the presence of the testator by at least two credible witnesses.

For additional information please write to the Dean of Washington, Mount Saint Alban, Washington, D. C.

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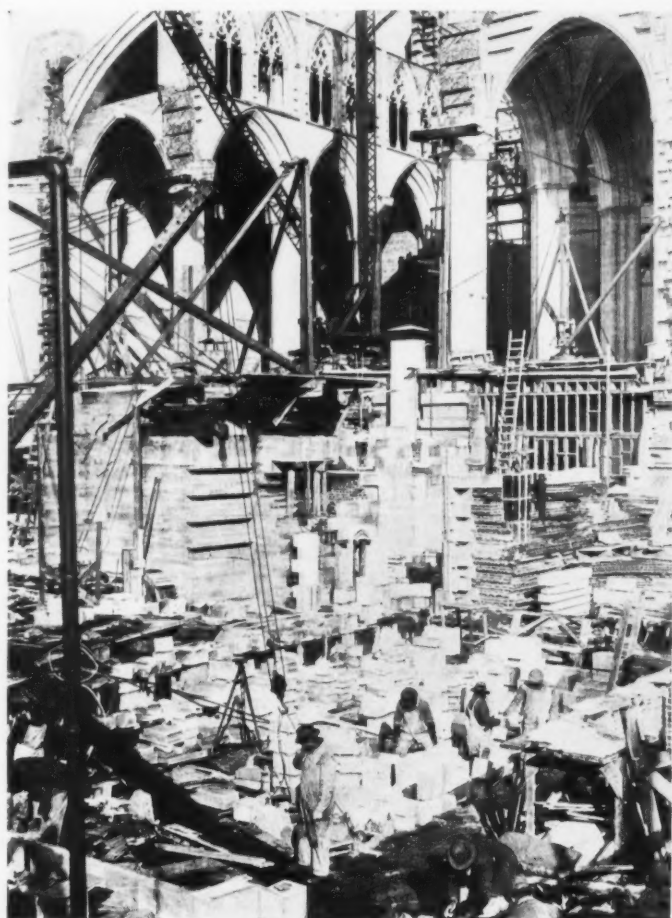
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